

SQUARE DANCING

JULY, 1970

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THE
OFFICIAL
MAGAZINE
OF

The
Sets in Order

AMERICAN
SQUARE
DANCE
SOCIETY

SQUARE DANCE PUBLICATIONS
(see page 8)

AL BRUNDAGE
(see page 16)

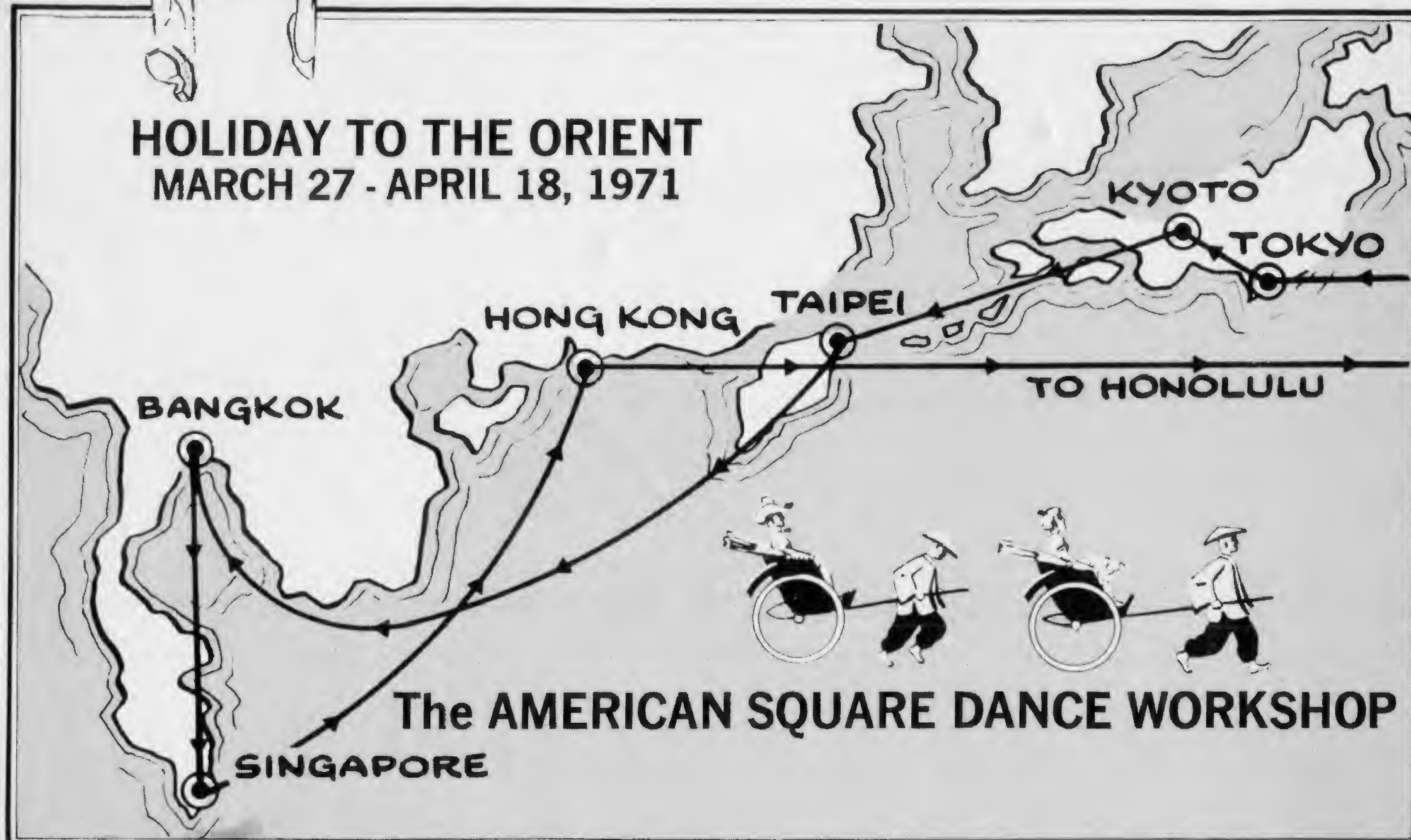
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FROM THE FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Every now and then one reads about square dance travelers dancing in foreign countries like France, Spain, Germany, Italy, etc. Whom do they dance with in these places? American military personnel? Certainly not with the natives. Even tho' they may understand and are able to speak some English it certainly would not be good enough for anything like square dancing. Please clarify this question many people here have.

Louis Schlater
Milwaukee, Wisc.

For the most part square dancing overseas is conducted under the auspices of American military or government personnel. In England, Australia and New Zealand, where square dancing is booming and there is no language barrier, the bulk of the activity is in the hands of other than Americans. There are exceptions. In Japan there is a large square dance activity conducted by the Japanese themselves. Most of the callers speak no English but call exactly as our callers do, by phonetics. The dancers have memorized

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the terms and can follow one of their callers or one of ours with equal ability. — Editor.

Dear Editor:

I have a virtually complete run of Sets in Order from 1957 to 1967 scattered around in
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SQUARE DANCING

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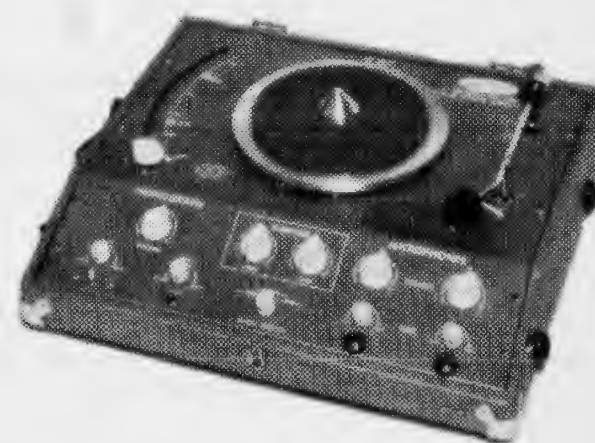
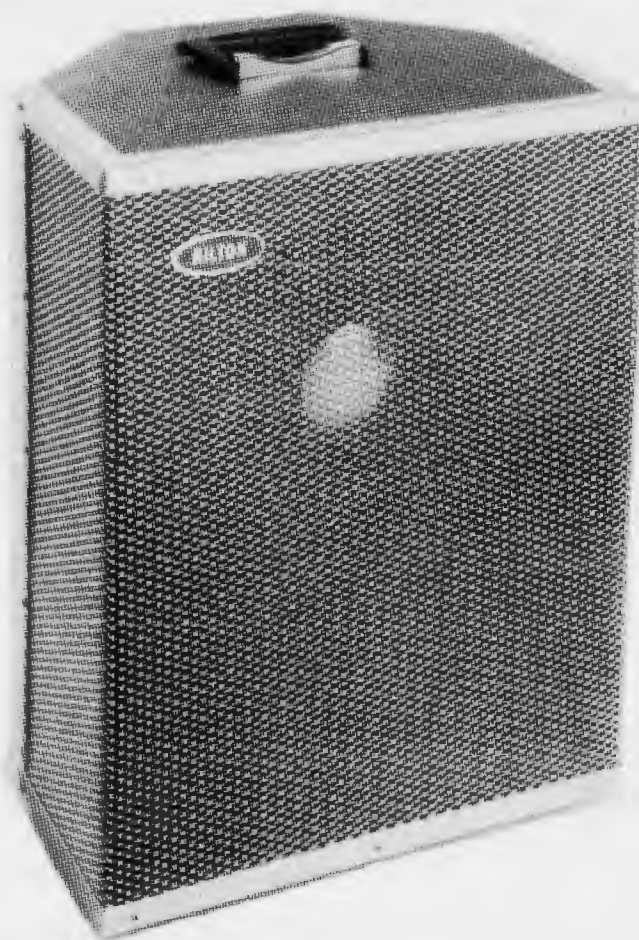
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RED HOT



SQUARE DANCE SPECTACULARS: Final PRE-registration for the Louisville National Convention was 14,217. Final count next month..... Square dancing reported at the American (U.S.) Pavilion at Expo '70 in Japan. No word yet on who is doing the dancing or calling..... July 13th marks the 20th anniversary of the largest single square dance ever held (15,200 dancers - 35,000 spectators) as a part of the Santa Monica Diamond Jubilee.

NEW PUBLICATIONS: A new manual "Set-Up and Get-Out (Zero Movements and Equivalents)" by Will Orlich offers a definitive and comprehensive collection of material for the workshop caller..... "The Other Side of the Mike" listed as the "HOW" book of square dance calling by Bill Peters is a detailed and thorough study on the subject. An invaluable help to the new caller or to the veteran, this collection is a "gem" loaded with information.

SQUARE DANCE WEEK 1970: Look for an added list of states participating in this year's "Official Square Dance Week." Areas now indicating an observance include Alaska, California, Kansas, New Jersey, Ohio, Virginia and Canada. A total listing of the areas will be published in the September issue of SQUARE DANCING.

SHORT TIPS: Members of the Havel City (Square Dancers, West Berlin) will be trekking through the west coast of Canada and the U. S. in July 1971..... Latest American Broadcasting Company (TV) Vice President is Chuck Jones, past contributor to Sets in Order and long-time booster of square dancing..... Texas Governor Preston Smith promises "square dancing will be part of the next Inaugural Ball" probably referring to Texas event, not Washington, D.C. Would be nice to have a giant square dance as one of the official Presidential Balls in 1973.

BIG SCREEN, LITTLE SCREEN: Walt Disney Productions this month starts shooting square dance sequences for the new 360° screen process to be used in the Disneyland complex being built in Florida.. NBC - TV in Hollywood planning square dance in coming productions. Good possibility that they may be using "show" group (gymnastics, clogging, etc.). **NEEDED:** Good representatives of square dancing without "schmaltz" with articulate caller utilizing standard movements that will "sell" the activity to others.



**RED
BATES**

NEW RELEASES

Red Bates Calling:

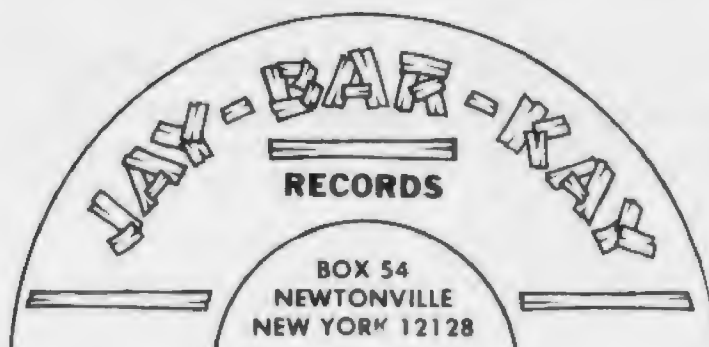
JK 111 — "LUCKY SON-OF-A-GUN"

Kip Garvey Calling:

JK 112 — "I'LL NEVER FALL IN LOVE"



**KIP
GARVEY**



THE SOUND WITH

THE SOLID BEAT

JK 101 — "Angry"

JK 102 — "Powder Your Face

JK 103 — "The World Is Waiting
For The Sunrise"

JK 104 — "Real True Lovin'"

JK 105 — K.C. Special/Smoothie
(Hoedown)

AT YOUR DEALER NOW

JK 106 — "Harper Valley P.T.A."

JK 107 — "Rain Drops Keep
Fallin' "

JK 108 — "When My Baby Smiles
At Me"

JK 109 — "We're Gonna Get
Together"

JK 110 — "Enough To Go Around"

!!! OUR FIRST ROUNDS !!!

JK 502-A

**"RAINDROPS KEEP
FALLING ON
MY HEAD"**

Laverne and Doris Reilly

JK 502-B

**"I'LL NEVER FALL
IN LOVE AGAIN"**

Howard and Phyllis Swanson



PIL-1001

"TENNESSE BIRD WALK"

Called by: Arnie Kanash
The Rustlers

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Called by: Don Hanhurst



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Fresno, Calif.



July 12 to July 19
Harold Scripture
918 McCormick
Denton, Texas



July 19 to July 26
Nelson Watkins
3000 Futura St.
Roswell, N. M.



July 26 to Aug. 2
Jim Thomas
501 Mashburn Lane
Arlington, Texas



Aug. 2 to Aug. 9
Johnny Mathis
203 Hot Wells Blvd.
San Antonio, Texas



Aug. 9 to Aug. 16
Gary Bull
3904 Cheyenne
Amarillo, Texas



Aug. 16 to Aug. 23
Cecil Sayre
Route 1
Letart, W. Va.

**FOR FURTHER INFORMATION OR
RESERVATIONS WRITE:**

Summer Session

JUNE 20th - AUG. 23rd

We have open square dancing nightly from June 20th to August 23rd. There will be no funshops or planned programs during this time, and it is not priced on the package plan. During this time there is open dancing every night, and you may come and stay for one day or all summer — just stay as long as your vacation permits. You can stay in a motel, a cabin, or bring your own tent, camper or trailer and stay in our new and most beautiful trailer park. Eat in the cafeteria at Fun Valley or cook your own meals. For a fun filled vacation, here is your calendar of very fine callers.



Fall Session

AUG. 23rd - SEPT. 26th

From August 23 to Sept. 23 our entire lodge is devoted to institute square dancing. During this time we have a program of funshops, after parties, miniature golf tournaments, guided tours, square dancing nightly, etc. We take only full weeks from Aug. 23rd to Sept. 26th.

Mack & Jean Henson
FUN VALLEY RT. 1
South Fork, Colorado 81154
Phone (303) 873-5566

A Salute to Square Dance Publications

Among our valued collection of square dance memorabilia is a three page, poorly mimeographed newsletter with the date of October, 1938 and the heading SQUARE DANCING TIMES. As far as we know this little bulletin carrying the personal news of a few squares of dancers in the Eastern part of the United States marked the dawn of square dance journalism. Whether the Bill Gulick or Marjorie Sanderson listed on the masthead are still square dancing today is not known. But we do know that square dance publications, like the activity they represent, have come a long, long way in the past 32 years.

If there are 6 million people who square dance actively today undoubtedly a great number of them are reached through the 126 publications you see listed on these pages. It is interesting to note that more than 90% of the work of producing these journals represents a "labor of love". Many of today's square dance publications are the "voices" of local and area associations. Some are directories listing the various open square dances available in the area. Most include some editorial opinions. Some 1,700 different listings of suppliers of square dance clothing, records, books, callers equipment, etc. are shown as advertisers in the many publications.

Undoubtedly, without the square dance publications there would still be a square dance activity. However, it is reasonable to assume that without some means of communication, some indication of where dances exist, announcement of classes, and editorials relative to attitudes and opinions, the activity might be somewhat smaller than it is today.

It is with great pride that we dedicate this midsummer edition of SQUARE DANCING to the energetic editors and their staffs and to say to all of you who are a part of square dancing's journalistic fourth estate, whether your publication be mimeographed, offset, or letterpress, whether your circulation reaches 300 or 3000—well done!

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Ogden Area S/D Assn.
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Ogden, Utah 84404

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Illinois Fed. S/D Clubs
Marilyn Elder, 911 1/2 S. Center
Bloomington, Ill. 61701
- SQUARE DANCE CALLER, THE (Iowa)
Fred Mangels, 5135 Marquette St.
Davenport, Ia. 52806
- SQUARE DANCE CAMPERS
TIMES (Wisc.)
National S/D Campers Assn. Inc.
P.O. Box 721, Appleton, Wisc. 54911
- SQUARE DANCE DOIN'S (Mo.)
Missouri Fed. of Clubs
Lee Gozia, 2224 S. Ozark Ave.
Joplin, Mo. 64801
- SQUARE DANCE NEWS (No. Calif.)
Audrey Oburn, 1106 Audrey Ave.
Campbell, Calif.
- SQUARE DANCE REPORTER (Nebr.)
Lill Bausch, P.O. Box 35
Leigh, Nebr. 68643
- SQUARE DANCE —WHERE? (No. Calif.)
S/D Callers Assn. of No. Calif.
Ed Ferrario, 2005 Sandcreek Way
Alameda, Calif. 94501
- SQUARE DANCER, THE (D.C. Area)
S/D Assn. Montgomery Co., Inc.
Bill Grenier, 104 Bryan Court
Laurel, Md. 20810
- SQUARE 'EM UP (Mich.)
Northwest Mich. S/D Council
Barbara Horn, 437 W. 8th
Traverse City, Mich.
- SQUARE HIGHLIGHTS (Ohio)
Lima Area Callers & Teachers
John Dean, 1001 Pearson St.
Van Wert, Ohio
- SQUARE-ING A ROUND (Alberta)
Ken Diegler, 10442 Whyte Ave.
Edmonton 60, Alberta, Can.
- SQUARE NEWS, THE (Sask.)
Hub City S/D Assn.
Betty Auckland, RR #3
Saskatoon, Sask., Canada
- SQUARE NOTES (Ariz.)
Old Pueblo S/D Assn.
Leonard Watson, 2601 E. Prince Rd.
Tucson, Ariz. 85716
- SQUARE NOTES (Ohio)
S.W. Ohio S/D Fed., Inc.
Dick Rohe, 450 Chesapeake
Newport, Ky. 41071
- SQUARE & ROUND DANCE
NEWS (Texas)
Deloris Breske, 222 Goodhue
San Antonio, Texas 78218
- SQUARE TALK (Colo.)
Fred Staeben, P.O. Box 446
Palmer Lake, Colo. 80133
- SQUARE TALK (Ga.)
Southland S/D Assn.
Prince Ayers, 603 Atkinson Ave.
Savannah, Ga.
- SQUARE TALK (Utah)
Jim Irvine, 1925 South 1600 East
Salt Lake City, Utah 85105
- SQUARES & CIRCLES (Mo.)
Greater St. Louis F/ & S/D Fed.
Edsel Hatfield, 468 Chappel Ridge Dr.
Hazelwood, Mo. 63042
- SQUARES & ROUNDS (Kentucky)
Kentuckiana S/D Assn.
Russell Carty, 9903 National Turnpike
Fairdale, Ky. 40118
- SWASDA NEWSLETTER (Texas)
S.W. Area S/D Assn.
Jack Beebe, 5817 Swallow Lane
El Paso, Texas 79924
- SWING YOUR PARTNER — WHERE?
(Wash.)
Adelaide O'Brien
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Seattle, Wash. 98109
- TEEN SQUARE DANCE NEWS
(So. Calif.)
Teen S/D Assn.
Charles Naddeo, 12050 Clora Pl.
El Monte, Calif. 91732
- TIP TOPICS (Ohio)
Greater Cleveland Fed.
Mrs. Doris Kocsis, 17919 North Blvd.
Maple Heights, O. 44137
- TIPS (Ala.)
Birmingham S/D Assn.
Berenice Turner, 1220 Graymont Ave.
W. Birmingham, Ala. 35208
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Toronto & Dist. S/D Assn.
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Hamilton, Ont., Canada
- TRAVEL ON (Kansas)
Central Kansas Assn.
"Liza" Grandstaff, 2423 Simmons
Salina, Kansas 67401
- TVSDA NEWSLETTER (Tenn.)
Tennessee Valley S/D Assn.
Mrs. Allen Fuller, 2303 13th St., S.E.
Decatur, Ala. 35601
- VALLEY CIRCLE, THE (B.C.)
Fraser Valley S/D Assn.
Maurice Reitz, 13729 Fraser Hwy.
North Surrey, B.C., Canada
- WESTERN MICH. S/D ASSN.
NEWSLETTER
Western Mich. S/D Assn.
Herb Strandberg, 1308 Summit Ave.
Muskegon, Mich. 49441
- WESTERN ROUND-UP (So. Calif.)
Western S/D Assn.
Noah Kang, P.O. Box 61
Rosemead, Calif. 91770
- WESTERN SQUARE, THE (Ohio)
Tom Sharp, 14 W. Columbus St.
Mt. Sterling, Ohio 43143
- WHIRLAWAY NEWS (Ind.)
Harvey Clingdanel, 3604 S. Main St.
Elkhart, Ind. 46514
- ZONE NEWS (Sask.)
Yorkton Zone S/D Assn.
Harold Turner, Box 248
Esterhazy, Sask., Canada

Mid Summer PROGRESS REPORT

TODAY'S CALLER has an opportunity to start out his career with a distinct advantage over his predecessor who had little in the way of documented material as a starting guide to calling. The almost universally accepted manner of becoming a caller has always been to (1) learn how to square dance, (2) gather a group of friends together and simply start calling.

This method had a number of weaknesses. For one thing the new caller would often pattern his style and techniques after other callers and if his models happened to call too fast, evidence improper timing, have poor rhythm, or possess any number of caller-pitfalls, it was more than likely that these would be picked up as a matter of course by the newcomer.

In the past two decades the square dancing public has singled out a number of callers as being outstanding examples of the calling art. It is only natural to see that the styles, techniques and philosophies of these individuals would provide the inspiration and guidance for new callers. A few of these men and women have taken the next step and have set out to provide in-depth courses of instruction for the new caller, and a number of individually-run caller's colleges are held each year throughout the country.

Many Authors

Because each individual teacher is different and because each of these caller-coaches has developed to perfection certain phases of the calling science, it has been our feeling that the composite ideas of many of these leaders could be brought together to produce an unbeatable textbook or guide for the new caller. With this premise in mind, The Sets in Order American Square Dance Society has set out to accomplish a new, full-dimension textbook.

The project, now in its sixth month, has covered, in addition to its introductory material, chapters on "The Science of Calling" and "Mu-

sic in Square Dancing." Our authors thus far have included Mrs. Lloyd (Dorothy) Shaw, Ed Gilmore, Bruce Johnson, Jim Mayo, Norm Wilcox and John Kaltenthaler. The next chapter planned is on the "Voice" and how it is effective in the calling of squares.

While these early chapters are aimed primarily at a new caller, it is easy to see that the veteran caller will also gain much by reading the views of these various leaders. As the textbook continues through the coming months the subject matter will cover virtually every segment of the calling art. Caller's responsibilities, his use of sound equipment, preparations for calling, directions for teaching, working with people, handling the business of calling, etc. are just a few of the subjects being covered.

In addition to the many fine callers, teachers and leaders in the activity who have already presented material in the textbook, the list of contributors for chapters in coming months reads like a square dancing Who's Who. Here are some of those who have accepted the invitation to contribute their knowledge and ideas: Don Armstrong, Charlie Baldwin, Stan Burdick, Marshall Flippo, Lee Helsel, Jerry Helt, Earl Johnston, Arnie Kronenberger, Frank Lane, Johnny LeClair, Jack Murtha, Willard Orlich, Bob Page, Bob Ruff, Ray Smith, Dave Taylor and Bob Van Antwerp.

One of the innovations that will give this text the added dimension, previously available only to student callers when attending a caller's course in person, is the Caller's Demonstration Record series. Already the first of these records is available. It features the voice of Ed Gilmore as he vocally illustrates each of the drills he presented in the second chapter of the text. Further sound-teaching records are planned for the chapters on Music, Voice and others.

Next month we present Chapter four. The VOICE and Square Dancing.

Guide to Better Dancing



THOSE WHOSE SQUARE DANCING experience spans two or more decades will remember the confusion that used to face dancers who attempted to travel from one place to another and take part in square dance activities out of their "home" area. Having learned one style from their local caller they would one day discover that this was *not* the style being used in another area.

The custom would be that when in a strange area they would always sit out the first tip or two to determine the style of dancing being used. This problem was particularly true when it came to the Promenade. Folks promenaded with their hands held in front—right hand on top, or with hands held in front—left hands on top (parts of Texas). Some would use the simple hooked elbows of the escort position while others used a joined inside hands and some resorted to skirt skaters position and still others varsouvianna position.

With all of these styles to choose from it was easy to see that early festivals where square

dancers came from many areas were sometimes a bit of a hassle. Efforts to standardize movements so that the dancers could learn in one spot and be able to dance anywhere they went, began in the late 1940's and, as a result, a universal form of Promenade, with the hands held in front, joined right hands on top, became the recognized style.

To be even more explicit, a considerate Promenade is one that allows the man to direct his partner courteously and comfortably into the next call. By leading gently to the left he "steers" her into the center of the square for a Ladies Grand Chain. A gentle pull by the right while releasing the left hand will direct the ladies to "Promenade Outside" or by gently pulling with the right and pushing with the left the couples accomplish a Back Track.

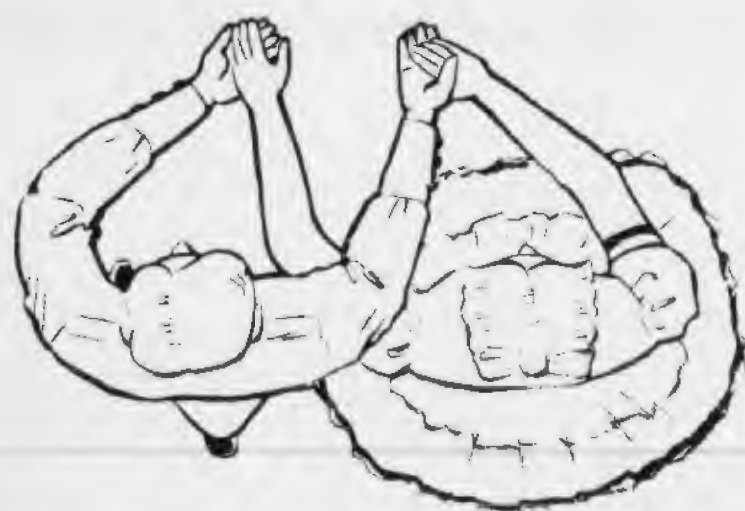
Hands should be held high enough for comfortable direction but not so high as to be awkward for either of the dancers. Joined hands should never be so low that the opportunity to direct is lost.

Thank goodness that standardization was accomplished early in the game. No longer does a dancer have to sit out a tip or two or be embarrassed by using a style unfamiliar in a strange area. He knows intuitively that at the end of a Promenade his hands will be held in just a certain way by his new partner, perhaps a person with whom he has never danced before. This is the beauty of standardization.

DRILL MATERIAL: Stand with your partner in front of a mirror, side-by-side in Promenade position. Depending upon the lady's size, adjust the height of the hands so that the lady's hands are suspended slightly lower than her shoulders. Bring the hands close to the body then stretch them out as far as possible. Now determine a spot somewhere between these extremes as a comfortable elevation for the hands. Now, thinking in terms of being a part of a square, men, direct your partner into a Ladies Chain across, or to the right, or to the left, so that you feel how the left hand does the directing. Now try a Backtrack with the man pulling gently with the right and pushing with the left. Practice alone makes a movement comfortable and automatic.

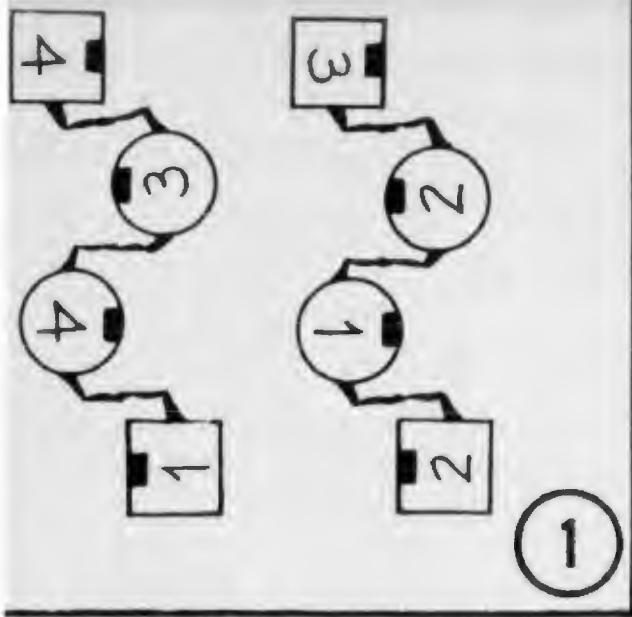
CONSIDERATE SQUARES PROMENADE POSITION

The man's hands are held forward at what would be midway from shoulders to waist for the lady. The man's hands are palm up ready to receive the lady's hands palms down.



Rather than a "grip", the man simply rests his thumbs on the lady's hands so that only a very slight pressure serves to indicate direction.

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TAKE A GOOD LOOK

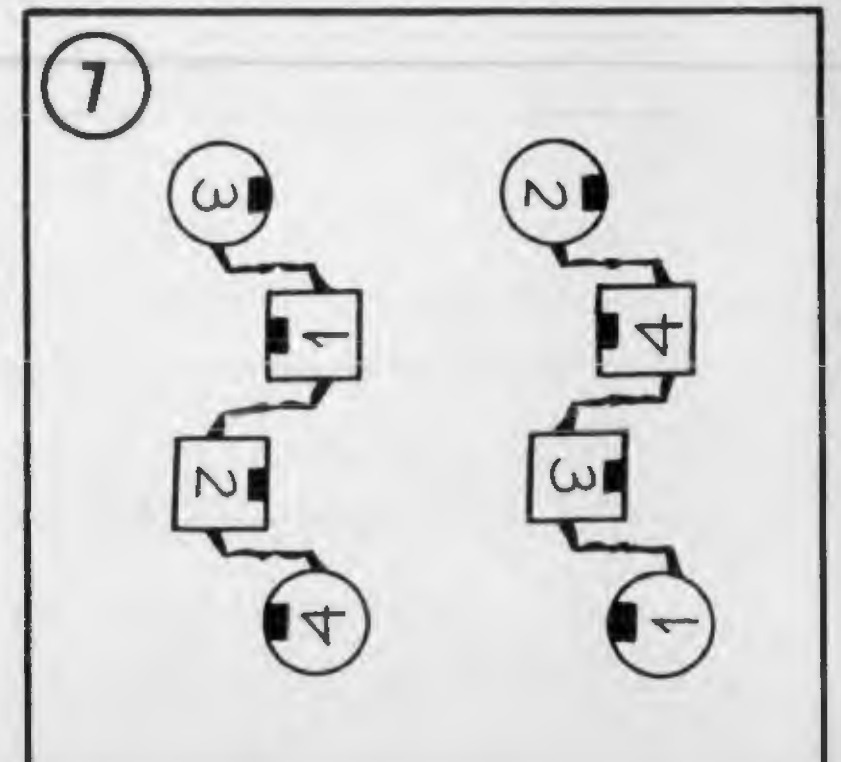
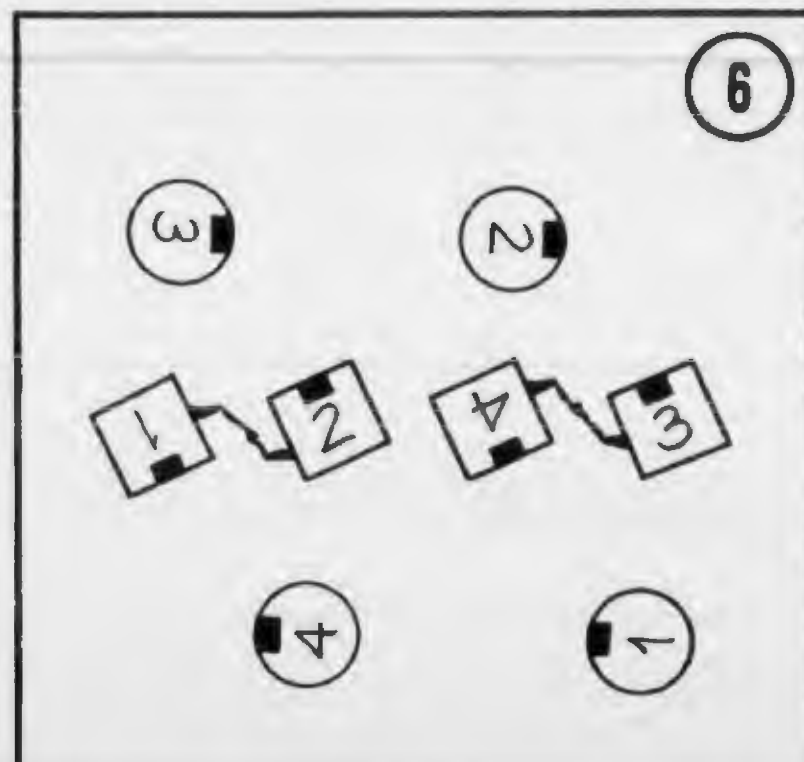
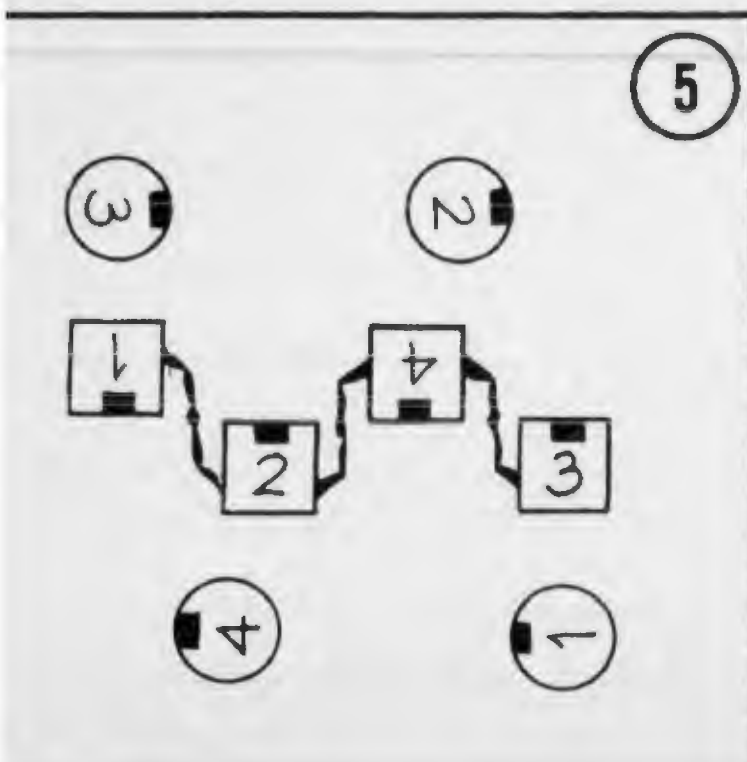
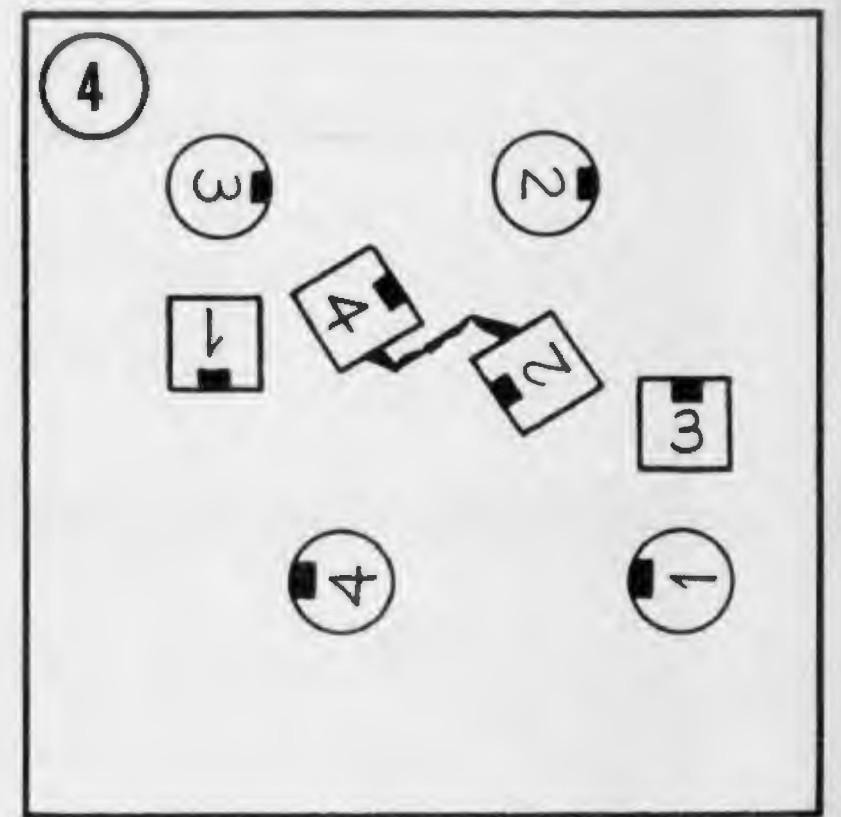
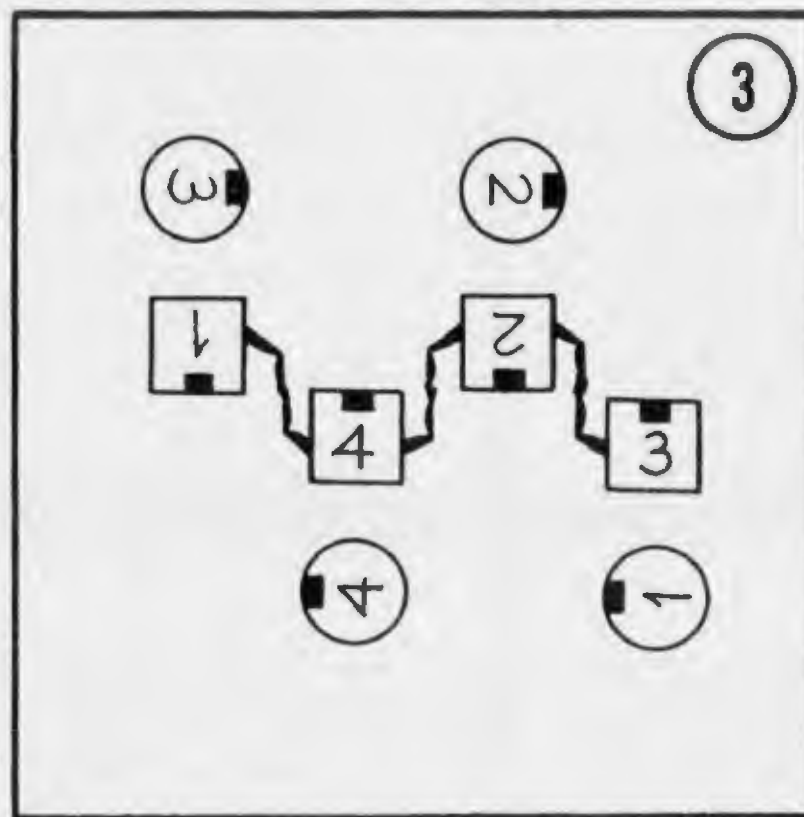
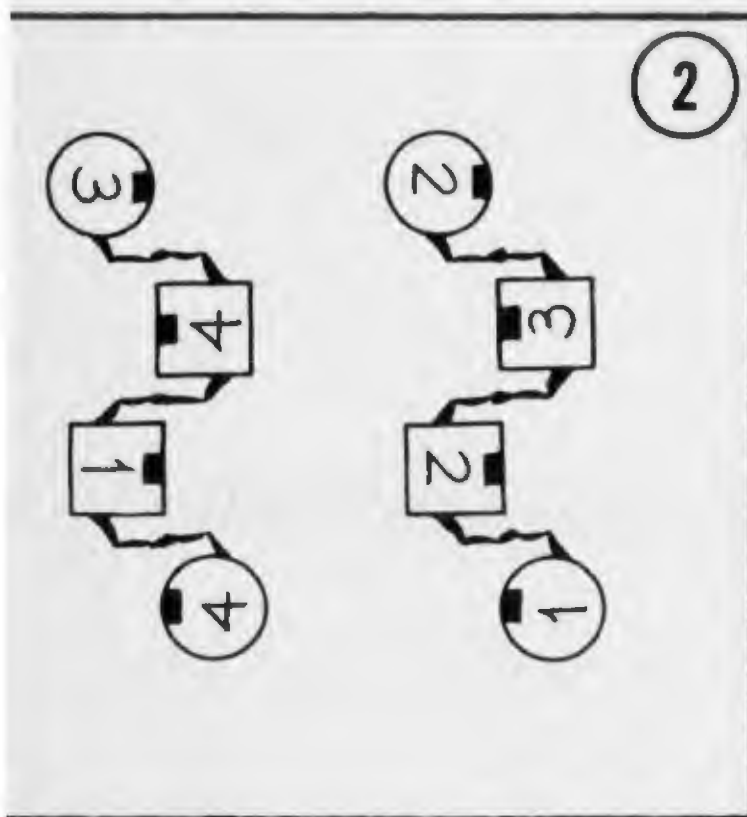
are holding left hands with anyone we let go. We turn with the right hand 180° — just half-way around (2). Now you girls, here's lesson number one. *Don't do a thing.* Don't turn around. Don't go anywhere. Just stay put and release right hands with that man beside you. Men, turn with the left hand with that other man $\frac{3}{4}$ of the way around until (3) the men only are in an Ocean Wave formation across the center of the square.

WHILE DANCING SOME OF THE NEWER MOVEMENTS recently we have been noticing a great similarity in some of the patterns. For instance, in the last several months there have been a number that start with two parallel Ocean Waves. Circulate is one of these and there are others. We've discovered that if we get the pattern of some of these down pat that the others coming along are just that much easier. Let's take a look at our *diagram square* as we do a Spin Chain Thru. Ready? O.K. If you're a lady follow the action of lady number 1. If you are a gentleman, follow the action of man number 1.

Starting the pattern is no problem. We may have done a Square Thru (4 hands) and a Do Sa Do with the outside person into an Ocean Wave (1). To start the action, if we

You ladies are going to have an easy time of this for the next thing that happens will be that the men release left hand-holds and the two men holding right hands in the center turn (4) half-way around until momentarily they are in an Ocean Wave again (5). The men in the center take right hands with those two men on the outside and, releasing right hands in the center, they turn with the left hand (6) $\frac{3}{4}$ of the way around until they just naturally move into Ocean Waves and join the ladies who have been waiting there for them (7).

At this point the same action *can* be repeated with the ladies becoming the active ones who make the Ocean Wave across the center while the men become the ones on the outside who take the "vacation."



The View from Here

Jim Schnabel, Alexandria, Virginia

MANY OF MY FRIENDS (how presumptuous can you get?) are Bird Watchers. They tell me they derive great satisfaction out of arising at all hours of the night that they may be on hand bright and early at some remote bird hangout in hope of identifying a new "life species" — a bird that they have never before observed. The longer they pursue their hobby of course, the tougher it gets. As time goes by they've seen just about every type of bird imaginable. We Dancer Watchers have much the same problem. As time passes we identify the same species over and over, scarcely ever spotting a new one. But occasionally we do identify an entirely different kind of dancer and it makes it all worthwhile.

You might enjoy becoming a Dancer Watcher. It can be richly rewarding. It requires very little equipment and only that time when you would probably be sitting out a tip anyway. Unlike a Bird Watcher you don't have to mill around in dank swamps or dismal forests or get up before the crack of dawn. Just sit out a tip or two at a Festival or Jamboree, comfortably relaxed at a suitable vantage point, and pursue your hobby of Dancer Watching at your leisure. No one will even know you're doing it so long as you keep your emotions under control. Here are a few species I have identified which you might use to start your collection.

The Compulsive Instructor—Among the most common of the many varieties of dancers, the Compulsive Instructor can afford you many hours of watching pleasure. On one memorable watching expedition, overlooking almost 100 squares from a balcony, I succeeded in identifying seven Compulsive Instructors during a single tip. I merely looked for broken-down squares and, in each case where I spotted one dancer standing in the center of the

square pointing or pushing, I knew I had found a genuine Compulsive Instructor.

Each was perched in his favorite location, teaching merrily away while the other dancers milled helplessly around trying to hear what the caller was saying and to get back into the ball game some way. A natural born pedagogue and self-appointed benefactor to others, the Instructor is possessed of unbounded generosity when it comes to sharing his knowledge of choreography and styling. The others in his square may not need his help. They probably don't want it. But they'll get it. There is of course a bit of a problem when he stops the square to explain the Right and Left Through while the caller has already gone ahead to Relay the Top. Despite a fairly high attrition rate among this species, it shows no signs of becoming extinct.

The Aggravated Perfectionist — You should have little trouble, if you are patient and watchful, in spotting this fellow. His normal range is from coast to coast. He thrives at large festivals, particularly among strangers, but is a relatively short-lived species. He does not do well at home clubs or in familiar surroundings. The Aggravated Perfectionist may be identified almost immediately by his indignant air. It is not his dancing ability that sets him apart, but his utter inability to tolerate mistakes, real or imagined, of any nature by another dancer in his square.

It is not so much that he disapproves of mistakes — it is that he makes this disapproval known by manner, gesture, expression and, if of the true breed, by word. He remains in a constant state of near-apoplexy and is a master of the withering stare, the barbed and cryptic aside, the exasperated grimace, and the snide, superior shoulder shrug. He can shift into high dudgeon at the drop of a hat, conveying to all present his unmistakable deep displeasure with the proceedings. The Aggravated Perfectionist is normally quite tolerant of his own errors, however.

The Artful Dodger — One of my favorite species, unpredictable and amusing, the Artful Dodger is a million laughs, unless you're dancing with him. His forte is proving that a straight line is the shortest distance between any two points in the square. He has learned that he can save steps, surprise his fellow

dancers and occasionally, as a bonus, confuse the caller by taking shortcuts. He knows, for example, that a Square Through will bring him nose to nose with his corner. So why go through all the fuss of a Square Through? He merely steps up to face his corner, thereby eliminating about six beats of music and three other dancers. His bag of tricks overflows.

Others may Cross Trail Around One to a Line or Promenade Halfway but not the Artful Dodger. He goes directly to the point, ending up in position all by himself. His fellow dancers may never show up at all but he doesn't miss them. One of the most interesting sights you will ever see, if you're lucky, is a square containing an Aggravated Perfectionist, a Compulsive Instructor and an Artful Dodger all at the same time.

The Exuberant Enthusiast — When spotted in full flight the Exuberant Enthusiast defies description. While no brighter of plumage than other species, this type creates an impression of flamboyance and perpetual motion. His shrill calls of pleasure and full-throated cries of warning make him readily identifiable to the beginning Dancer Watcher.

The Exuberant Enthusiast is difficult to observe for more than a few fleeting seconds, owing to his habit, when fully aroused, of darting from square to square seeking others of his kind. On those occasions when a full square of E.E.s get together the effect is

startling and awesome. Flying elbows, pirouettes, straight-arm swinging, and ceiling kicks create a veritable maelstrom of energetic motion. In watching such a square the Watcher should stay well clear to avoid being drawn into the vortex.

The Blase Sophisticate — Fortunately the Blase Sophisticate is a very rare bird. In all my years of Dancer Watching I have recorded less than half a dozen of the species. The Blase Sophisticate could not care less. He can hardly stay awake from one tip to the next he's so bored with it all. Of expressionless mien but haughty air, this species has been everywhere and heard everything in the square dancing line. No one has surprised him with a new movement since 1943.

If pressed he will admit having advised and counselled most of the nation's top callers and accepts most of the responsibility for their success. If his dancing were any more mechanical and precise you'd start looking for the wind-up spring between his shoulder blades. The rest of the floor may be dancing high with excitement, living it up to great music and great calling. Not so the Blase Sophisticate — he's as frozen faced and unimpressed as ever. He's right there on the beat every time and never misses a movement — but enjoyment, forget it!

There's still more. For The Timorous Neophyte. Please turn to page 61.

Cover Profile **Al Brundage**

How many callers today are able to call with equal ability the latest singing call or patter call combination and then turn around and deliver with a nostalgic flavor, dances reminiscent of the late 1930's and 40's? Al Brundage is one of those whose experience has successfully bridged the period from the traditional square dance era, before microphones and recorded accompaniment, to the contemporary phase. Today Al is one of the most sought after callers for festivals, conventions, and dance vacations. Much of his year is spent in home club activities and endless time is devoted to callers clinics in the developing of new calling and teaching talent. Working with his wife Bea, he has developed an energetic program of tours for square dancers. One can easily see that of the few professional callers devoting full-time to the calling occupation, the Brundages are indeed among the very successful. Because of his encouragement to new callers, his pioneering in the field of recorded calling, (having created and recorded on half a dozen labels), because of his adherence to the fine principles of this activity, we take pride this month in saluting Al Brundage as our Cover Caller and add his Gene Anthony portrait to our Sets in Order American Square Dance Society Hall of Fame.



The Dancers

Walkthru

THINKING AHEAD TOWARD NEW DANCERS

IT'S NONE TOO SOON to begin either to plan or take action to recruit newcomers into the square dance activity this fall. Here are three ideas used in different areas in the past which may tickle your imagination and help you toward a successful beginner program this year.

In San Luis Obispo, California, the Knotheads Club had 3 x 3½" foldover cards printed to use as giveaways. A fetching invitation was featured on the cover and the inside included such pertinent data as dates, time, four different telephone numbers to call for additional information and a No Obligation — First Session Free tagline.

Lorne and Betty Hay, callers from Ontario, Canada, designed an 8 x 11½" mimeographed sheet which was illustrated with cartoon-type drawings. Besides statistics, the flyer indicated the welcome note that coffee would be included at the classes.

Square Dance - Where?, publication of The Square Dance Callers Association of Northern California, printed this suggestion almost two years ago:

"I know we are all thinking of beginner square dance classes. (Here is an idea from) another Association which they used successfully. Door knob advertisements were bought



by a club and a boy (was hired) to hang these on door knobs (in different neighborhoods). The time, place, date (of the beginner class), along with the invitation to 'double your pleasure, bring a friend' was included."

BADGE OF THE MONTH



It's mid-summer in the Northern Hemisphere but one spot which seems to enjoy a perennial summer is the locale for our badge this month — Florida. An open dance is held each Saturday in St. Petersburg by Walt and Edna Wentworth, who write that most of the dancers are "snow birds," living in Florida during the winter and elsewhere during the summer.

The club name was created by combining the familiar Florida palm and the flamingo bird and ending with Palmingo Squares. The badge is appropriately highlighted with green and hot pink colors.



FOUR WAY COOPERATION

(While the following report deals with clubs which enjoy the same caller, the idea of this joint effort could be adapted by several clubs with different caller-leaders but who dance in the same geographic area.)

Once each year, caller Bob Van Antwerp conducts a beginners class and his four local clubs help in various ways to make the venture a success.

Members of all four clubs help recruit new enthusiasts. Friends, neighbors, and so on are told about the starting date and location. Once the class is underway, each club provides one member-couple to be on hand each night the learner group meets. Among themselves the clubs decide which couple will arrive early and help put out chairs, ash trays, etc., which couple will be at the door to greet the arrivals and handle the money, which couple will help Roberta, Bob's wife, in the kitchen and which couple will take charge of clean-up and closing up the hall. Only if they are needed are the club dancers asked to fill in a square.

The experienced dancers never wear their club badges when they help at the class so no "personality" pressure is put upon the newcomers to join a particular club. Near the end of the series of lessons, each helper is given an opportunity to tell something about his home club. Then each graduating couple is given a free pass to each hosting club so that they may visit each one and have an opportunity to meet the members and "sense" the club atmosphere for themselves. There is no time limit attached to this free admission. Should a class graduate decide he would like to join one of the clubs, it is up to him to fulfill the necessary membership requirements.

Another joint effort of these four clubs (the Whirlaways, Fairs 'n Squares, Haylofters and Square & Star) is a picnic held the fourth Sunday in July at the Long Beach Police Pistol Range. Representatives from each club meet and decide which part of the picnic each club will handle. All the clubs go together and buy the ham, coffee and punch and then ask vari-

ous members to furnish salads, desserts, etc. Each family brings its own table service.

A sign-in table indicates with which club people are affiliated and an award is presented to the club with the highest percentage of its membership attending. No other club separation prevails.

Bob and Roberta plan several old-fashioned picnic relays and what with children, parents and grandparents of club members attending, it becomes a "really big" day.

YOUR ATTITUDE IS SHOWING

HOW OFTEN WE HEAR the phrase, "Square dancing is fun," and there is no debate about it. Square dancing does offer an enjoyable pastime both from the opportunity of moving rhythmically to music and of sharing a few pleasant hours with friends.

But have you ever thought about the difference between fun and funny? Out of curiosity we went to the dictionary and found fun to be that which "provides amusement or enjoyment," while funny afforded "mirth by means of absurdness or oddness without much subtlety." This may well give pause for some thought, in that fun seems acceptable while funny may be questionable.

What we're getting at is this. We go to a dance to have a good time. We've all been involved in squares at various times where unplanned mistakes on someone's part have ended with all eight persons absolutely doubled over in mirth. But the clue is that it was unexpected; it just happened.

Many of us also have been in squares where one individual has come to the dance with the pre-planned notion of being funny. He has an electric buzzer in one hand which he activates in a Right and Left Grand, or he has a rubber snake sticking out of a pocket or a fake water faucet stuck to his forehead. We wonder if this type of gag is not apt to be more corny than humorous and actually more fun for the person who's doing it than for the seven others with whom he's dancing?

It might be well to take an extra moment before contemplating such action and think it through. Is it going to add enjoyment to the evening for everyone who's attending or is it apt to embarrass or annoy some of them? You be the judge.

SOOO....



You've Written a **ROUND DANCE**

THOSE WHO HAVE BEEN READING this publication for a number of years may look in amazement at the center section where no fewer than 4 new round dances make an ap-

ROUND DANCE STYLING



VARSOUVIANNA POSITION

Partners both face forward with the man standing slightly behind and to the left so that his right shoulder is directly behind the lady's left shoulder. The man holds his partner's left hand in his left hand, in front of and slightly higher than her shoulder. Man's right arm crosses behind the lady's shoulder to hold her right hand to the side of and slightly above her shoulder level. The man's palms are turned toward him and the lady's palms are turned away and her fingers are held lightly between the man's finger and thumb. Good styling requires that the hands be held reasonably high. There should be no contact between the man's right arm and the lady's shoulders. Too frequently, the man leans on the lady with his right arm draped heavily across her shoulders. Some ladies tend to pull forward and down on the man's arms, drawing him off balance and tiring him. Each must carry his own weight.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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pearance each month. The fact that some individual or couple has had to spend hours, perhaps weeks or months in putting together each round dance and then a special record has had to be created to accompany it, indicates that this phase of the activity plays an important part in the round dance picture as we know it today.

What happens between "idea" and finished record? How does a person go about getting his brain-child put into final form? Let's take a brief look at the specialized field of round dance recordings and find out.

Of course for each one of the 4 round dance creations that appear on specialized square dance records, an equal or even larger number are created to already existing music on "pop" labels. The non-availability of proper printed instructions often limits the usefulness of these records. In addition, other problems have pointed out the importance of presenting new round dance creations on specialized square dance labels. The quality of the music presented by the various labels has become superior in recent years. Add to that the fact that these records are made available to square dance record outlets throughout the country and that each one includes with it, clear and concise instructions of how the dance is to be executed and with full credit to the originator, and you have reason enough for the existence of these specialized recordings.

We have gone to Ralph Maxhimer, pioneer in the field of American round dancing and now serving in the capacity of advisor and producer of round and square dance records for C. P. MacGregor, for a list of suggestions he makes to those interested in becoming "parents" of a brand new round.

Various specialized recording companies meeting the round dance needs operate in different ways. In some instances a recording session is held when a number of potential tunes have been accumulated. These tunes, ideally

suited for a future round dance, contain the basic ingredients that past experience has proved necessary with a successful round. Then when someone with an idea for a new round writes the company, an existing tune may be made available to the author for experimenting and possible final release.

In other instances a recording company will wait until it has received several dance descriptions and tune selections and then go into a recording session hoping to meet the specific needs the authors have written into their "creation."

Maxhimer suggests that those dancers who would like to present a new dance might (1) select a melody and rhythm that excites them to the point of creating a dance, (2) use an existing record as a suggestion of "style" for the music, send a record or a tape (7½ speed on a 5" reel) along with an instruction sheet, outlining the desired arrangement and tempo, and (3), if possible use a tune of 32 measures. The introduction, interludes, tags and ending can be worked out by the coordinator for the re-

cording company.

When sending a "pop" recording as a suggested guide for the new record, the author should realize that the newly created music will rarely if ever be an exact replica of the original. In one recording session the group of musicians may be faced with capturing sounds as similar as possible to four different big bands. Despite the fact that the specialized recording groups are sometimes much smaller than those featured on the pop labels a more than creditable job often results. Add to this the fact that the new arrangement is made to fit the dance without having to write around existing tags, etc.

If a dance is accepted for a special recording, the author is customarily sent a dub copy of the newly recorded music for the purpose of making any changes that the author feels might better blend the routine with the music.

When actually ready to produce a new round it is well for the authors to write directly to the record company they have selected for specific guide-lines.



Bryce and Elnor Reay—Dayton, Ohio

IT TOOK CROWDED FLOOR CONDITIONS and an over-alcoholic atmosphere to turn Bryce and Elnor Reay from ballroom dancing to the world of square dancing. They took basic square dance lessons in 1953 with Dave McDevitt as instructor and after 15 lessons joined Boots and Ruffles Club. They enjoyed the rounds immediately, remembering Glow Worm most vividly.

In 1955 the Reays had their first real instruction in round dance basics when they attended United Squares Institute in Wisconsin, with Manning and Nita Smith. At about this time the Miami Valley Round Dance Club had Frank and Carolyn Hamilton for workshop weekends for some 10 years. The Reays found they were not only learning dances but

also many pointers on basics and styling.

They joined the Dayton Round Dance Club and were members of a square dance club, Merry Antics, where they had their first taste of teaching rounds. They taught basics and dances to friends in their home, as well. In 1960 they tried some choreography and have penned such dances as Light Fantastic, Perky, We Two and Prissy.

Besides United Squares they have attended weekly institutes at Kirkwood Lodge. They have taught at several Buckeye State Conventions and had their first organized round dance basic class in 1962 at Wright Patterson AFB. From this class they organized The Rounduets.

Last summer the Reays were invited to teach one of the city-sponsored round dance clubs and merged their Rounduets with both the Dayton and Miami Valley Round Dance Clubs.

Elnor is an accomplished organist and does much of the Reays' dance choreography. Bryce, an engineering graduate of Ohio State, spent most of his working years at Frigidaire. He retired in 1968 and now, when he is not dancing, he attends to a 3½-acre lawn and garden at his home.

Style Lab

The Triple Minor Contra Lonesome Shepherd

ONE OF THE GREAT APPEALS of the contra as a form of American Square Dancing that pleases round dance and square dance enthusiasts alike, is its challenge. In the sense that "challenge" is variety, contras indeed are filled with "surprises."

Earlier in our discussion on contras we mentioned that a *major* set consisted of a long line of dancers, each dancer standing across or contrary to his partner. Here (1) we have our two facing lines with the men in one line and the ladies in the other.

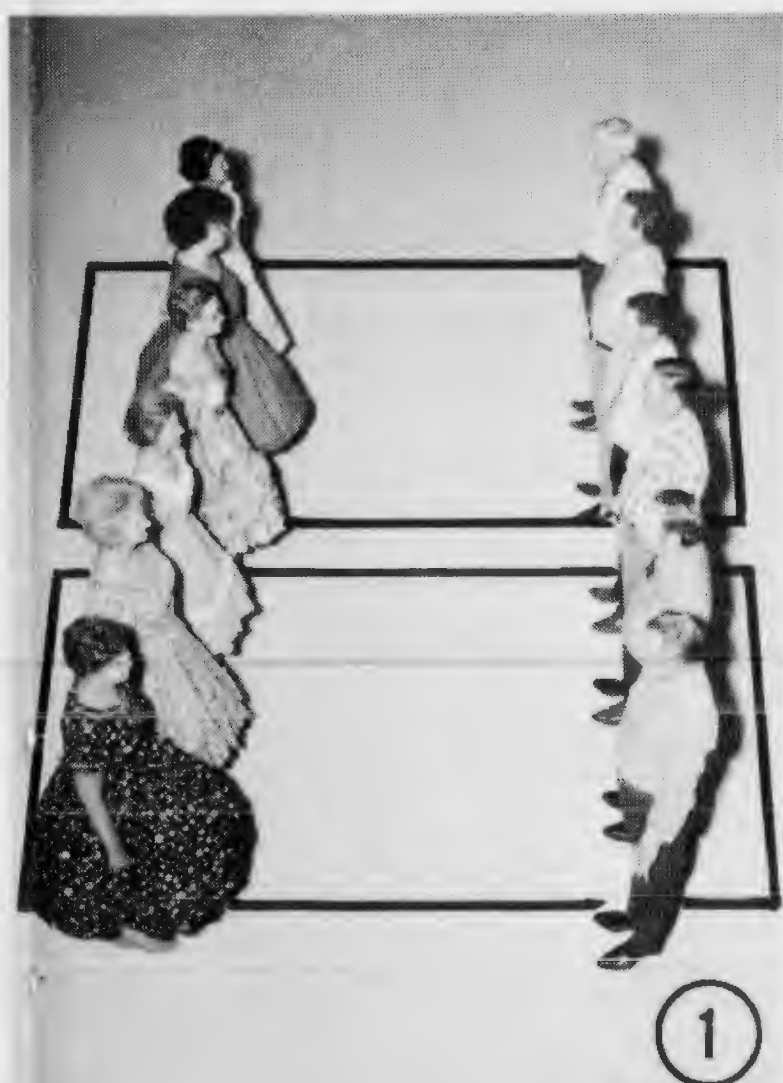
Use of Minor Sets

In the previous series we explained that the *major* line was broken into minor sets or groupings and that the *duple* minor sets were comprised of two couples working together. This month we're working in *minor* units of three couples or *triple minors*. Our artist has put a box around the first three making up the triple minor set nearest you and a second

box around the second triple minor set of three couples.

In the earlier series we explained that some of the duple minor contras had the first, third, fifth, etc. couples change places with their partners. We're going to do the same thing for the example of the triple minor known as the "Lonesome Shepherd." The first and fourth couples will be active and trade places (2).

"Lonesome Shepherd" is a very simple triple minor but it serves as a good example of the mechanics in this particular category. To begin with, the active men (1st and 4th) link up with the two ladies to their immediate left and with these two in tow, lead them in a counter-clockwise direction around the three individuals standing opposite to them (3). Going around behind them and then cutting into the center (4) they complete a 360° circle, returning to their starting place (5) in 16 steps. No need to rush — take your time.





Now it's the turn of the other three. The active ladies (1st and 4th) lead the two men directly to their right around in a clockwise direction (6) behind the other three and into the center and back into their starting position (7) completing a 360° circular motion. Another 16 steps have been used to this point.

Now the active couples (the 1st and 4th) take a step forward and face to the foot of the set with their backs to the caller. Holding right hands they walk forward 6 steps (8) and do a Back Track (9) to face the other way. Coming once again to the head of the set they move to that point in front of the couple who a moment ago stood just below them (the first couple is between the second couple and the fourth couple is between the fifth couple)

(10). By either taking hands with this person, linking arms or putting an arm around the waist, they cast off three quarters of the way around (11) with those on the outside of the set holding the pivot and those in the center moving the greater distance (12) until they are facing across the set once again. This last maneuver has used up another 16 steps or a total to this point of 48 beats of music.

A Right and Left Thru across and back (13) uses another 16 steps and completes one sequence of the dance for a total of 64 steps.

In this example of a triple minor contra the dance is repeated with new groups of three working (14). Couple (O) is "active" as a part of another trio. In this instance, with just 6 couples in the line to begin with and with





7



8



9

one couple at the head of the hall being inactive, couple (Y), which is active, has only one couple below them to work with them.

If this were a longer line there would be an undetermined number of additional trios ready to work. However, while man (O) leads the 2 ladies in the start of the dance, man (Y) (15) leads one lady and they act as though there were actually another couple at the end of the line and they work with "Yahoodi" as a "ghost couple" to make the action come out smoothly.

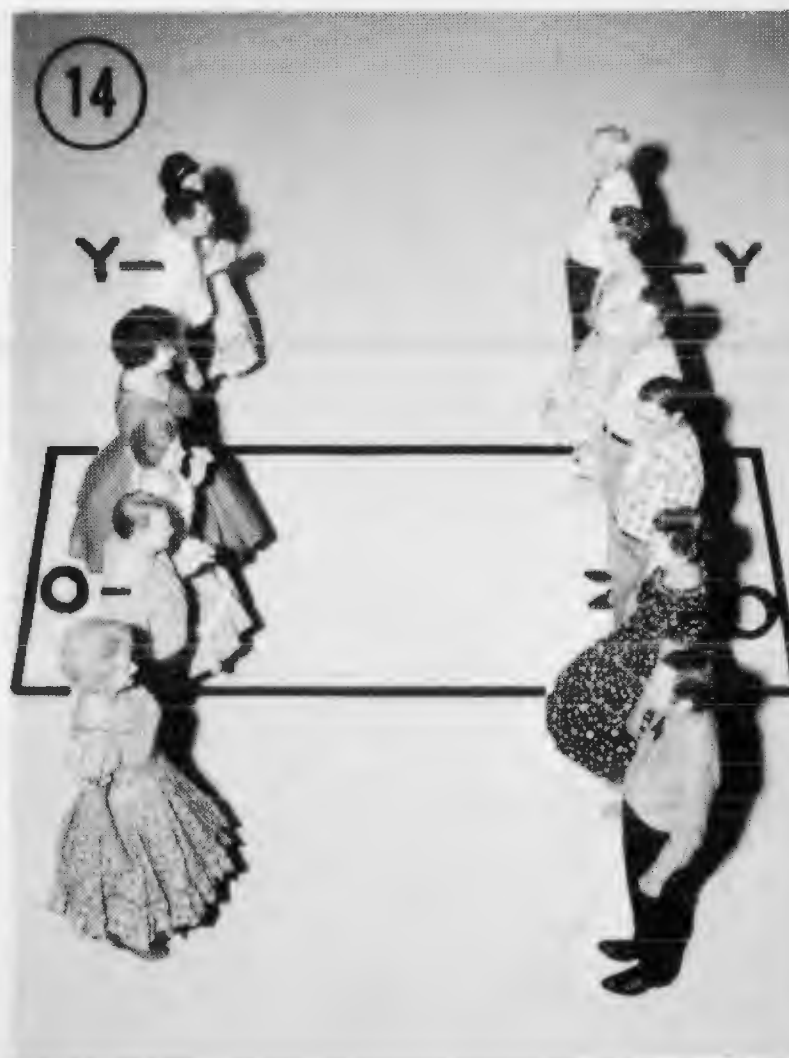
Going completely through the sequence one more time would move couple (O) down one more place. This would leave 2 inactive couples at the top of the hall and couple (Y) at the foot of the hall having no one to work with

would remain inactive for one sequence. At the end of that sequence the caller would call "Cross at the Head and Cross at the Foot." At that point couple (X) at the head and couple (Y), having reached the foot, would cross over, trading places with their partner so that couple (X) would be active and couple (Y) having crossed over at the foot would be inactive.

Sound difficult? Actually it isn't. Not difficult in the sense that some of today's more intricate squares or more lengthy rounds are difficult. There are simply a few "ground rules" to learn with contras and once these are practiced a few times they become second nature and an unlimited number of combinations are open for the enthusiast to enjoy.



13



14



15



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

PROGRESS REPORT — THE PROGRAM OF LIMITED BASICS

One of the most enlightening disclosures to come out of the recent Sets in Order Gold Ribbon Report was that a large percentage of those who started square dance classes did not successfully bridge the gap to today's "challenge" dancing. It was determined that ability or lack of ability had nothing to do with the fact that so many hundreds of new dancers dropped out prior to or soon after completing nine months of lessons. It was a matter of choice.

Interviews with "drop outs" indicate that a great many people today would be "naturals" for square dancing were it not for the fact that so much time was demanded of them in order to reach a place where they could dance with so called "high level" groups and, once having reached this plateau, be able to devote sufficient time to keep up with the mental demands of new material. To clarify this even further it was discovered that the challenge of new material, new singing calls, new combinations of movements, variety in music, etc. was not the problem. It was the over-use of non-descriptive terminology being added continuously that neither told the dancer what to do or how to do it. At the present time the estimate is that there are some 916 different square dance terms. A great many of these are simply names given to combinations of already existing movements. Learning several new movements each week requires considerable workshop time. It was felt the dancers could use this time in becoming smoother dancers, in learning to react effortlessly to a fewer number of basics until these same standard basics were completely understood and were reacted to automatically.

More than that, it was pointed out that workshop time spent in developing smooth dancing and increasing one's ability to dance comfortably would help create better dancers and was a far more significant goal than to simply add new language. A case of quality rather than quantity.

The SIOASDS Caller/Teacher Manual for the basic course of American Square Dancing built around 50 basics and designed to be taught in ten weekly two and one-half hour lessons is the first step in creating one of several programs designed for people with varying interests. Those with unlimited time who find it no problem to spend three or four nights a week in workshops and dances may be a "natural" for the experimental workshop section and the extended basic course built primarily around 75 established basics. The 50 basics course could meet the needs of literally thousands who are not dancing today, but who would be a part of this activity if there were a ten week (non-cram) program and then places found for these same people to dance twice a month or once a week with no new "language" being added. There would be an unlimited amount of *new* material in the form of variations of patten call combinations and new singing calls to increase the challenge and ability of the person choosing to dance less frequently. But a "high level" in this category would have the added significance of being built entirely around 50 basics.

This program has been in effect in several areas for almost a year now. We have received several comprehensive and extremely interesting reports from various parts of the world. We invite others who have experimented with this program to send us their reports. This is one step in devising several different programs to meet different needs of those who need square dancing.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Germany

The 5th Annual European Square Dance College took place at Chiemsee Armed Forces Rec Center 30 March-4 April. Some 90 people attended from Spain, Turkey, Ireland, Germany, and the U.S. The "professor" was Cal Golden, assisted by Mac McCleary. Al Albertson taught the rounds. This was Cal's last college in Europe as he is retiring from the Air Force to devote full time to calling.

Virginia

The Fairystone Squares of Collinsville are to have their first Summer Festival in an air-conditioned gym on July 25 at the Collinsville Recreation Center. Activities begin at 2 P.M. and the caller will be Harry McColgan, with the Ed Raybucks on rounds.

—Howard Lenderking

There are four square dance clubs actively operating in the Roanoke area. There is also a federation dance and a workshop session each month. Beginners classes are conducted twice a year.

—W. Keith Wuerthner

Maryland

The first special dance for Mason Dixon Square Dance Federation this season will be the Festival Kickoff Dance on July 26 at Perry Hall Senior High, Baltimore. Baty Hall and Sparkey Carlton will call the squares and Ginny Carver will cue the rounds.

Mississippi

The 8th Annual Mississippi Gulf Coast Square Dance Festival is planned for August 7-8 at the Edgewater Gulf Hotel, Biloxi. Call-

ers for both nights are Marshall Flippo, Beryl Main, Don Franklin, Joe Lewis and Ken Bower. There will be a Trail End Dance on Thursday evening.

—Harold M. Smith

Oregon

On June 26-27 the Clackamas County Square Dance Club assisted by the Portland Area Council sponsored dances to benefit Parrott Creek Boys Ranch.

—Irene Thompson

Pennsylvania

The 6th Annual July Jubilee of Western Style Square and Round Dancing goes on July 3-4 at Youngsville Fire Hall in Youngsville, with Circle 8 Club of Warren sponsoring. Callers are Curley Custer and John Hendron, with Tom and Betty Jayne Johnston on rounds. Friday night's dance is called a Sparkler Dance, in keeping, and the "Hot Hash" session is called the Blast-Off. Write Circle 8 S/D Club, Box 441, Warren, Penna. 16365.

July 25 is the date for the First Annual Mid-Summer Shin-Dig with Jack Hague calling at Smedley Street Elementary School, Oil City.

Don Curtin will call for the 4th Annual Patio-Penthouse Square Dance Party at the Holiday Inn, Oil City, on August 15.

—R. D. Strickenburg

The staff at the 9th Delaware Valley Square Dance Convention at the Bellevue-Stratford Hotel, Philadelphia, on September 24-26, will include Red Bates, Ken Bower, Jerry Haag, Lee Helsel, Harry Lackey, Beryl Main, Sam Mitchell calling; the Ben Highburgers, Phil Roberts and Manning Smiths on rounds. Write Jack O'Rourke, 123 E. Sylvan Dr., Broomall, Penna. 19008.

—Dick Boren

New York

The 4th Annual Square Dance Weekend sponsored by the Cayuga Cut-Ups will be held on July 18-19 at Owasco Lake in Auburn. Dick Jones and Bud Redmond will call the squares, with the Ken Guyres doing the rounds. Write Neil Stockton, Hamilton Ave., Weedsport, N.Y. 13166.

—John Abbott

New Jersey

The 7th Annual Night Owl Dance (9 P.M.-5 A.M.!) will be held at the Hayloft in Asbury Park on July 25, with Buck Fish and Roy Keleigh calling. Badges may be earned.

Guest callers at the Hayloft will be: Buzz Chapman on July 11; Beulah Samec and Roy Keleigh on July 18; Buck Fish on July 25;

ROUND THE WORLD of SQUARE DANCING

Frank Seidelman on August 1.

— *Bernice Bonsall*

Local round dance teachers enjoyed a dance given by Roundaliers of South Jersey and featuring Tom and Betty Easterday.

— *Mrs. Roy W. Stone*

California

On July 24-25 the South Coast Association will present the 6th International Square Dance Festival at the Convention Center Arena, Long Beach. Melton Luttrell is the featured caller. Write Lynn Hazzard, 2417 Voorhees Ave., Redondo Beach, Calif. 90277.

Central Coast Square Dancers Assn. and Central Coast Callers invite all comers to the 7th Annual Labor Day Weekend, the Central Coast Square Affair, on Sept. 5-6. Trailer space is available. Dancing will be held at the Veterans Memorial Building which has over 12,000 square feet of hardwood floor for dancing and separate facilities for round dancing. Write Rocking Squares S/D Club, P.O. Box 299, Lompoc, Calif. 93436.

Sept. 11-12 are the dates for the 1970 Walnut Festival Square Dances in Walnut Creek. Featured callers will be Arnie Kronenberger and Bob Page.

— *Ralph York*

The San Joaquin County Fair Grounds in Stockton is the location for the 4th Annual Fun Festival Square Dance on September 25-27. Dick Houlton, Roger Morris, Larry Ward and Marg and Vern Carriker will be on the staff. Write Fun Festival, P.O. Box 7353, Stockton, Calif. 95207. Confirmation by return mail is promised.

Wisconsin

"Left Allemande in Packerland" is the slogan for Wisconsin's 12th Annual Square Dance Convention on August 28-30, with a kick-off dance on August 27. The Brown County Memorial Arena in Green Bay is the place and all convention activities will be under one roof. For added interest, the Green Bay Packers Hall of Fame is located within the Arena. Write Herb Johnson, 1004 Grove St., Oshkosh, Wisc. 54901.

— *Van Fietzer*

Square dancing is going well in the Green Bay area. One club has 130 couples, with 32 in a newly graduated class. Another club has 90 couples, with 24 couples graduating. One

club dances every week with an average of 60 couples; the other averages 55 couples. They seem to have found the recipe for square dance success.

— *Brad Landry*

Minnesota

The nationally known Minneapolis Aquatennial will begin its week of celebration with a square dance on July 25. Some 25 state callers will be accompanied by Joe Jung and his orchestra. Admission will be by buttons designed to complement the theme, "Seas of the Orient."

— *Larry Smith*

Nebraska

On August 7-9 the Dance-O-Rama, which combines a callers clinic and dancers vacation will be presented at the air-conditioned Hotel Pathfinder in Fremont. Harold Bausch will conduct the callers clinic. Merle and Bev Wells, Paul and Ruth Helmig are also on staff. A Saturday night banquet is included in the registration fee. Write Dance-O-Rama, P.O. Box 35, Leigh, Nebr. 68643.

Sept. 19-20 are the dates for the Annual Prairie Schooners Festival in Sidney, with Singin' Sam Mitchell singin' and callin'.

— *George Hare*

Iowa

The 4th Annual Nordic Fest will be held in Decorah on July 24-26. There will be Norwegian displays, costumes, foods, music, drama and art. Free square dancing on the street is included on Friday and Saturday nights. Camping facilities are available.

— *Mrs. G. J. Seegmiller*

Colorado

On July 25 the Woodticks of Indian Hills will have their 5th Annual Cave Dance at Morrison.

Moncendels of Monte Vista will have a dance to wind up the Ski Hi Stampede Rodeo, on August 1.

— *Dorothy Chadwell*

Utah

Castle Valley Promenaders, Lehi Swingers and Heart of Utah Clubs will sponsor a Square Dance Jamboree at Fishlake Lodge on July 18. August 1 is the date for Heart of Utah's 16th Annual Jamboree on the Manti Tennis Courts.

— *Myrle Bowen*

Texas

New president of Camping Squares in Texas is Flora Wiley. July events for square dance camping enthusiasts include, on July 24-26, Southwest Area Camping Squares at Brady

Lake. Contact Larry Hart, 4609 Chiappero Trail, Austin. On July 25 the Annual Watermelon Festival is slated for Fireman's Hall, Navasota. Camping grounds are adjacent to the hall and watermelons are free!

Montana

On July 18 the Montana State Knothead Jamboree will take place at Columbia Gardens Dance Pavilion, Butte. Write Tom Mellott, 3112 Edwards, Butte, Mont.

British Columbia

Ralph Silvius will be calling the 12th Annual Mid-Summer Jamboree on July 10-11 at Nelson, B.C. Other activities besides the dancing will include the game of curling on July 12. Write Wilf Pickering, R.R. No. 1, Nelson, B.C., Canada.

On August 3-8 the 17th Annual British Columbia Square Dance Jamboree will be held at Penticton. Write Jamboree, Box 66, Penticton, B.C., Canada.

South Dakota

July 24-25 will mark the 17th Annual Black Hills Square Dance Festival at Rapid City, with Johnny LeClair and Jerry Haag calling. Write Mrs. C. W. Coon, 314 St. Charles St.,

Rapid City, So. Dak. 57701.

Ontario

Camping-dancing weekends will be held at Tri Par Barn, Port Elgin, on Lake Huron every Saturday, July 4 thru September 5.

The 9th Square 'n' Round-Up is scheduled for the Britannia Hotel, Lake of Bays, Muskoka on September 4-7. Write Stu Robertson, 589 Sharalin Court, Burlington, Ont., Canada, on any of the above.

July 18 is the date for the Swinging Eights Annual Barn Dance and Barbeque, with Bill Cooper and guest callers, at Alliston, Ont.

— Arthur Grose

West Virginia

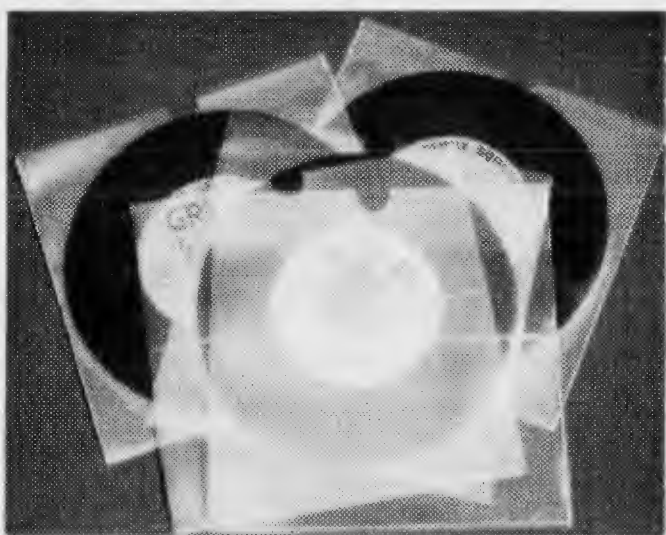
An open invitation to dance in the "land of the buckwheat" is given to all square dance travelers who happen to pass thru the mountains of northeast West Virginia and western Maryland. They may dance with the Buckwheat Stompers in the Community Building, Kingwood, any Sunday evening.

On September 27 the Buckwheat Festival Dance will be held at the National Guard Armory, Camp Dawson, on Sunday afternoon.

(Please turn to page 54)

In the Good Old Summer Time. That's a fitting caption for the group of square dancers enjoying the Annual Festival in Penticton, B.C., Canada — Photo by Penticton Camera Centre, Ltd.





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"MISTY RAIN" (tango mixer) by Buzz Glass

"CLAP HAPPY" (two-step mixer)
by Jack and Helen Todd

NOTE: we have recoupled "Waltz Together" by Eva & Al Lampert with "Mack's Round" by Manning & Nita Smith to keep both of these standards available.
This is

GR 14011

NEWEST
FLIP
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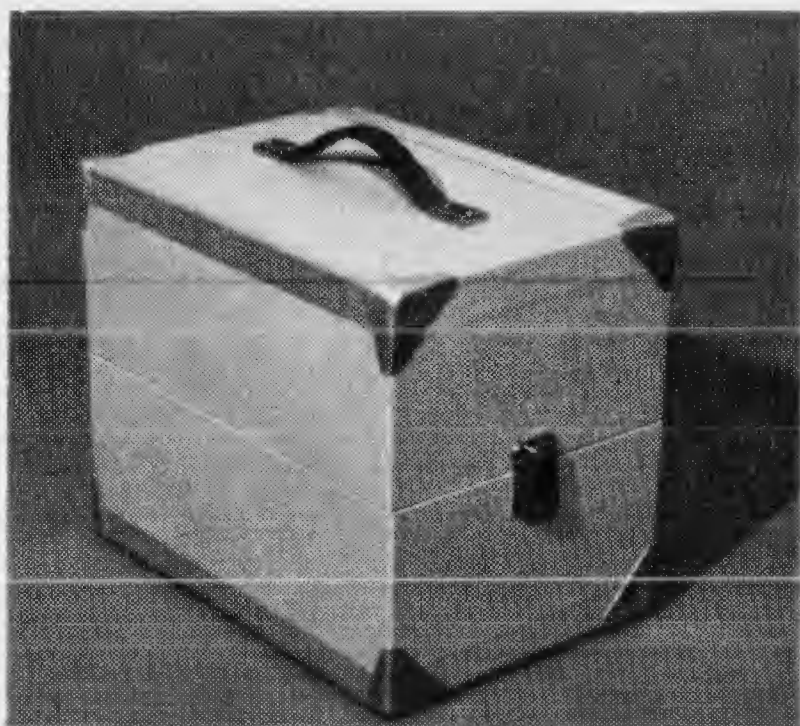
GR 12121 "JAVA" by Earl Johnston

TOP

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SQUARES

TOP 25212 "PUT YOUR ARMS AROUND ME" by Jim Cargill

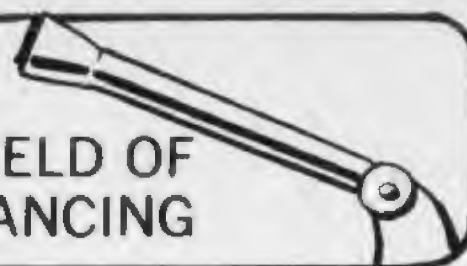
TOP 25213 "CANADIAN PACIFIC" by Ed Fraidenburg



GR 101 — RECORD AND MIKE CARRYING CASE . . . List Price \$29.00

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



July 1970

THIS MONTH WE PAY A VISIT to Portland, Oregon and spend an evening dancing to the calling of Les Roberts. The following patter calls are samples of the dances Les uses with his various clubs. We remind readers once again that the calls shown here are not necessarily original with our feature caller but represent dances that he enjoys calling and dancers react to favorably.

(45)

Heads square thru
Make a right hand star once around
Heads star left in the middle
Once around and half way more
To the opposite two
Star right once around
Heads star left in the middle
Go once and a half again
To the other two
Star right once and a half again
Sides star left once around
Right and left thru
Left allemande

Four ladies chain
Promenade
Heads wheel around
Swing thru
Box the gnat
Right and left thru
Pass thru
Bend the line
Swing thru
Slide thru
Left allemande

Number two couple face the corner
Box the gnat (Square your sets)
Sides cross trail thru
Go around two
Make a line
Go forward and back
Do sa do to ocean wave
Men run
(All facing the caller for welcome
speech, announcements, etc.)
Bend the big line
Pass thru
Wheel and deal
Substitute
Square thru three quarters
Left allemande

(20)

Four ladies chain
Turn 'em around with a half sashay
Heads do sa do
Sides divide
Everybody go right and left grand

Head ladies chain
Head ladies chain right
Heads square thru
Swing thru
Cast off three quarters round
Swing thru
Cast off three quarters round
Swing thru
To a right and left grand

Promenade
Sides wheel around
Right and left thru
Same ladies chain
Star thru
Dive thru
Centers turn back
Swing thru
Go right and left grand

Heads square thru
Spin chain thru
Men run
Bend the line
Star thru
Do sa do make a wave
Boys trade
Girls trade
All eight circulate
Pass thru
Left allemande

Heads square thru
Swing thru
Girls circulate
Boys trade
Swing thru
Boys circulate
Girls trade
Swing thru
Spin the top
Right and left thru
Rollaway to a
Right and left grand

Four ladies chain
Heads do sa do
Make a wave
Sides divide
Slide thru
Left allemande

Sides right and left thru
Turn with a half sashay
Heads swing thru
Box the gnat
Right and left thru
Square thru same two
Do sa do outside two
Swing thru
Men run
Left allemande

Sides right and left thru
Heads do it too
Side ladies chain
Turn a half sashay
Heads swing thru
Then do sa do
Sides divide
Everybody turn thru
Left allemande

LES ROBERTS



The year was 1956 when Les made his first stab at calling. The place was the old Portland Hayloft, built by Jack and Gertrude O'Donnell, the center of much square dancing in the Portland area. Two years later, Les became the regular caller for the Oregon City Elevators and the Roberts are still serving in the capacity as caller for the group. Over the years he has called for the Do Si Do Club and has been featured on the program for the Far Western Convention, the Golden State Round-up in Oakland, California and the Silver State Festival in Reno, Nevada. Advocates of round dancing and square dancing together, the Roberts feature both squares and rounds geared to the people who enjoy the best of each. The result has been excellent attendance over the years at their various dances.

Promenade
Heads wheel around
Star thru
Pass thru
Centers pass thru
Centers in
Cast off three quarters round
Star thru
Centers pass thru
Right and left thru
Rollaway to
Right and left grand

The four interesting dances below were written and sent in to us by Colin J. Walton, Eau Gallie, Florida

PULSAR

Head ladies chain to the right
Side ladies chain across
Allemande left and allemande thar
Go right and left to form a star
Partners trade and
A quarter more
Do sa do to an alamo
Boys run right
Allemande left

50¢ TWO QUARTERS

Sides right and left thru
Side ladies chain
Heads lead right circle to a line
Right and left thru and
A quarter more
Couples circulate bend the line
Right and left thru and
A quarter more
Couples circulate
Wheel and deal
Left allemande

25¢ ONE QUARTER

Four ladies star right to a star thru
Partners trade and
A quarter more
Do sa do to an alamo style
Swing thru turn thru
Left allemande

ONE NOTCH

Four ladies chain three quarters
Heads lead right
Circle four to a line
Right and left thru
Slide thru girls turn back
All eight circulate
Girls turn back
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

LET'S CURLIQUE

By Wesley Roe, Copetown, Ontario, Canada

Heads curlique do a partner trade
Cast off three quarters to
An ocean wave (Boys in middle)
Boys swing by the left half
And right three quarters
Do a partner trade
Cast off three quarters to
An ocean wave
Boys swing by the left half
Right three quarters
Split two
Around one down the middle
Dixie chain to the corner
Left allemande

The six breaks below were sent in by
Ed Fraidenburg, Midland, Michigan

Heads lead right and
Circle to a line
Pass thru wheel and deal
Centers swing thru
Others divide and
Right and left thru
Pass thru wheel and deal
Centers swing thru
Others divide and
Right and left thru
Left allemande

Heads spin the top
Sides divide and
Right and left thru
Pass thru wheel and deal
Centers swing thru
Others divide
Right and left thru
Pass thru wheel and deal
Centers pass thru
Left allemande

Heads lead right and
Circle to a line
Pass thru wheel and deal
Centers swing star thru
Others divide and star thru
Right and left thru dive thru
Centers swing star thru
Others divide and star thru
Circle four
Sides break to a line
Cross trail thru
Left allemande

Heads lead right and
Circle to a line
Pass thru wheel and deal
Centers swing star thru
Others divide and star thru
Dive thru and
Square thru three quarters
Left allemande

Heads square thru and
Do sa do the outside two
Girls circulate and swing thru
Boys circulate and swing thru
Right and left thru
Dive thru pass thru
Left allemande

Heads lead right and
Circle to a line
Pass thru wheel and deal
Centers swing star thru
Others divide and star thru
Swing star thru these two
Then wheel and deal two by two
Centers swing star thru
Others divide and star thru
Swing star thru these two
Then wheel and deal two by two
Centers swing star thru
Others divide and star thru
Right and left thru
Dive thru pass thru
Left allemande

SINGING CALL*

HEART OF MY HEART

By Louis Calhoun, Madisonville, Kentucky

Record: Longhorn # 182, Flip Instrumental with
Louis Calhoun

OPENER, MIDDLE BREAK, ENDING
Join hands and make a ring
Circle around and then
Swing that corner lady
Round and round and then
Allemande left do an allemande thar
Forward two you know
Men back in a right hand star
Back in and here we go
Slip the clutch left allemande
And weave around that ring
Weave in and out and promenade
You promenade that ring now
Back home and swing now with the gal
That sang heart of my heart
FIGURE:
Now one and three promenade
Half way round the floor
Sides star thru pass thru circle up four
Break out and make a line
It's up and back with you
Pass thru wheel and deal
Substitute now square thru
Three quarters round
Gonna swing that corner Jane
Allemande left new corner girl
Then promenade that ring
Promenade that ring now
Back home and swing there
With the gal
That sang heart of my heart
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

ROUND DANCES

WALTZ OF THE WABASH — Windsor 4742

Choreographers: Alvin and Mildred Boutillier

Comment: Excellent waltz music and a routine that will not be difficult for the experienced dancer. Eight measures repeat.

INTRODUCTION

1-4 DIAGONALLY OPEN Wait; Wait; Apart, Point, —; Together to CLOSED M facing LOD, Touch, —;

DANCE

1-4 1/4 L Turn, Side, Close; (3/4 L Turn end facing RLOD in OPEN) 1/4 L Turn, Side, Close facing RLOD in OPEN; Step Back, Lift, —; (Roll L face XIF end facing RLOD in LEFT-OPEN) In Place, 2, 3;

5-8 Twinkle, 2, 3 end facing LOD in OPEN; Thru, Side, Close to BUTTERFLY; Side, Behind, Side; Pickup to CLOSED, 2, 3;

9-12 Repeat action meas 1-4:

13-16 Twinkle, 2, 3 end facing LOD in OPEN; Thru, Side, Close to BUTTERFLY; Side, Behind, Side; Thru, Side, Close; Waltz Away, 2, 3; Waltz Together, 2, 3; Solo Turn, 2, 3; On Arnd, 2, 3 and facing LOD in OPEN;

21-24 Step Back, Lift, —; Manuv, 2, 3 to CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing WALL in BUTTERFLY;

25-28 Side, Draw, Close; (Wrap, 2, 3 end facing WALL) 1/2 R Turn, In Place, 3; Fwd, Draw, Close; (Unwrap, 2, 3 end in CLOSED facing RLOD) 1/4 L Turn, In Place, 3 facing LOD in CLOSED;

29-32 Dip Back, —, —; Manuv, 2, 3 end M facing RLOD; Back Pivot, 2, 3 end facing LOD in SEMI-CLOSED; Pickup to CLOSED, 2, 3;

SEQUENCE: Dance goes thru twice except second time thru replace meas 32 with Ending.

Ending:
1-2 Thru, Side, Close; Apart, Point, —.

OSCEOLA RAG — Windsor 4742

Choreographers: Ken and Dolly Walker

Comment: Good swinging music and a novelty two-step routine that is not difficult. Eight measures repeat.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Solo Circle Away, —, 2, —; Together, —, 4 to OPEN, —;

DANCE

1-4 Walk Fwd, —, 2, —; Rock Fwd, Recov, Reach Step, —; Walk Fwd, —, 2, —; Rock Fwd, Recov, Reach Step to end facing in BUTTERFLY, —;

5-8 Side, Behind, Side, —; Behind, Side, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end in OPEN facing LOD;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

17-20 Point Side, Close, Point Side, Close; Feet Apart, Feet Together, Chug, —; Step Apart, 2, 3, —; Come Together, 2, 3 to BUTTERFLY, —;

21-24 Step Fwd to OPEN, Kick, Face to BUTTERFLY, Touch; Step Fwd to OPEN, Kick, Face to BUTTERFLY, Touch; Apart, Close, Fwd, —; Retain M's R and W's L hands joined Change Sides, 2, 3 end in BUTTERFLY M on outside, —;

25-28 Repeat action meas 17-20 start point twd RLOD:

29-32 Repeat action meas 21-24 end in OPEN facing LOD:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-2 Side, Close, Side, Close; Side, Close, Side, Point.

MOUNTAIN GREENERY — Windsor 4655

Choreographers: Bill and Dorothy Britton

Comment: This is an example of a new dance written to a previously recorded tune. Although we will not be able to run the great number of dances that are being rewritten, we print this as an illustration of a trend. This is for dancers of experience.

INTRODUCTION

1-4 DIAGONALLY OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

DANCE

1-4 Fwd, —, Fwd/1/4 R Turn M facing WALL, —; Side, Close, Side, —; Back, —, Side, Close; Side, —, Fwd/1/8 L Turn to BANJO, —;

5-8 Side, Close, Back/Turn end M facing COH, —; Side, —, Draw, —; 1/4 L Turn M facing RLOD, —, Side, Close; 1/2 L Turn end in CLOSED M facing LOD, —, Side, Close;

9-12 Fwd, —, Fwd/1/2 R Turn end M facing RLOD, —; Side, Close, Pivot end facing LOD, —; Pivot end M facing RLOD in MODIFIED BANJO, —, Back, —; Back, Draw/Close, Back, Draw/Close; Back/Turn face WALL, —, Hop, Hop; Side, Close, Side, Close; Side/Turn M facing LOD, —, Fwd, —; (Fishtail) Cross, Side, Fwd, Lock;

13-16 Fwd, Lock, Fwd, —; Fwd/Turn, —, Side, Close end in CLOSED M facing RLOD; Pivot, —, 2, — again facing RLOD; Back, —, Back, —;

17-20 Back, —, Back, —; Side, Close, Side, —; Push/Point M facing LOD in MODIFIED BANJO, —, Cross, Side; Fwd, Lock, Fwd, —;

21-24 Fwd/Turn end M facing RLOD, —, Side, Close end in CLOSED; Pivot, —, 2 end facing LOD, —; Recov, —, Back, —; Side, Close, Side, —;

29-32 Side, Close, Side, —; Fwd, Lock, Fwd, —; Fwd/ 1/2 R Turn end facing RLOD, —, Side, Close end in CLOSED; Pivot, —, 2 end M facing LOD, —;
 SEQUENCE: Dance goes thru three times except on third time thru replace meas 31-32 with Ending.

Ending:

1-2 Fwd/Face, —, Side, Close; Apart, —, Ack, —.

CHEATIN' HEART — Hi-Hat 874

Choreographers: Jack and Na Stapleton

Comment: Good bouncy music and a very easy two-step routine. Eight measures are repeats.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Roll LOD, —, 2, —; 3, —, 4, — end in SEMI-CLOSED;

5-8 Fwd Two-Step; Fwd Two-Step end facing; (R Face Twirl) Side, —, Behind, —; Side, —, Front end in SEMI-CLOSED, —;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 end in OPEN facing LOD;

PART B

17-20 Vine Apart, 2, 3, Touch; Vine together, 2, 3, Touch end in BANJO M facing WALL; Banjo Arnd, 2, 3, —; On Arnd, 2, 3, — end in CLOSED M facing WALL;

21-24 Side, Close, Side/Check, —; Side, Close, Thru, —; Side, Behind, Side, Front end in SEMI-CLOSED facing LOD; Walk, —, 2, —;

25-28 Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Back, —, Recov to CLOSED, —;

29-32 Turn Two-Step; Turn Two-Step facing LOD; (R Face Twirl) Walk, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

1-4 Fwd Two-Step; Fwd Two-Step; Walk, —, 2, —; Apart, Point, —, —.

SILVER SLIPPERS — Hi-Hat 874

Choreographers: Gene and Edna Arnfield

Comment: A big band instrumental with heavy accent on rhythm. The routine is for the more experienced dancer.

INTRODUCTION

1-4 DIAG OPEN FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

PART A

1-4 Walk, —, 2, —; Side, Close, Cross, —; Side, Close, Cross, — to BANJO; Fwd, Close, Back, —;

5-8 Back, Close, Fwd, — to CLOSED; Turn Two-Step; Turn Two-Step end M facing WALL; Side, Behind, Side, Front;

9-12 Side, Behind, Side, Front; Point Side, Draw, Point Side, Draw; Step to Side, —, Draw, —; Step to Side and Back to BANJO facing DIAG LOD and WALL, —, Draw, —;

13-16 Side, Close, Back, Close; Fwd, Lock, Fwd, —; Manuv to CLOSED M facing RLOD, —, Side, Close; 1/2 R Pivot, —, 2, —;

PART B

1-4 BOTH HANDS JOINED M facing WALL Fwd, —, Side, Close; (Fwd, 1/2 L Turn to end facing WALL in REINDEER, Side, —;) Back, —, Side, Front; (XIF, —, 1/2 R Turn to end facing COH in BUTTERFLY, —;) Side, —, Behind, Side; Front, —, Side, Close;

5-8 Side, Close, Side, Close; Side, Close, Side, Close; XIB, —, Side, Close; XIB, —, Side, Close;

9-12 Change Sides (M XIB), —, 2, 3; Arnd to Face, —, 2, 3; Change Sides (M XIB), —, 2, 3; Arnd to Face, —, 2, 3 end CLOSED M facing WALL;

13-16 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close;

SEQUENCE: A — A except to end M facing WALL — B — B except to end in CLOSED M facing LOD — A — Ending.

Ending:

1-5 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Side, —, Front, —; Side, Close, Side, Apart/Point.

CENTERS ARCH ENDS TURN IN

By Edward A. Bratt, Rockford, Illinois

From a promenade
 Heads wheel around
 Star thru dive thru
 Square thru three quarters round
 Split two round one line up four
 Box the gnat
 Right and left thru other way back
 Square thru three quarters round
 Bend the line
 Right and left thru
 Ladies lead
 Dixie style to ocean wave
 Men trade men run
 Bend the line
 Pass thru
 Centers arch ends turn in
 Substitute
 Centers right and left thru
 Pass thru **
 Square thru three quarters
 Allemande left
 (Or from **)
 Turn thru the outside two
 Centers left turn thru
 Centers in
 Cast off three quarters
 Slide thru to a
 Left allemande

A FRIENDLY WAVE

By Bill Armstrong, Los Angeles, California

One and three pass thru
Separate around one
Line of four go forward and back
Center four slide thru spin the top
Ends step forward join the wave
Everybody right and left thru
Center four box the gnat
Same two slide thru spin the top
Ends step forward join the wave
Everybody right and left thru
Slide thru
Allemande left

SPIN DIVIDE AND SLIDE

By Chuck Besson, Alexandria, Louisiana

Heads to the right
Circle to a line
Pass thru wheel and deal
Centers slide thru and
Spin the top others divide
Everybody slide thru star thru
Pass thru wheel and deal
Centers slide thru
Spin the top others divide
Everybody slide thru pass thru
Allemande left
(Repeat for other couples active)

MASS CONFUSION

By "Sparky" Sparks,
Clearlake Highlands, California

Heads square thru four hands you do
Do sa do with the outside two
All the way around to an ocean wave
The gents run gents trade
The gents run gents circulate
Then swing thru two by two
The girls run girls trade
The girls run girls circulate
Swing thru two by two
Do a right and left thru
Turn your girl dive thru
Square thru three quarters
Allemande left

GIMMICK

By Bill Barton, Cornish Flats, New Hampshire

Head ladies chain to the right
Head ladies only lead to the right
Circle three go all the way around
Side men break two lines of three
Forward six and back
Ends only star thru pass thru
Circle three side men break again
Forward six and back
Ends only star thru
Frontier whirl
Lonesome ladies dive thru
And chain three quarters
The couples at the sides
Lead to the right
Left allemande

IT'S A LULU

By Bruce Welsh, New Orleans, Louisiana

Heads square thru
Do sa do three quarters round
Join left hands in an
Ocean wave (Men in the middle)
Balance boys trade
Left swing thru
Girls run left around the man
Promenade 'em around the land
* Sides wheel around
Slide thru
Do sa do three quarters round
Join left hands in an
Ocean wave (Men in the middle)
Balance boys trade
Left swing thru
Girls run left
Promenade **
Heads wheel around
Slide thru
Do sa do three quarters round
Join left hands
Left allemande

(From * to ** is a zero movement and may be omitted or repeated)

SINGING CALL*

RAIN DROPS KEEP FALLIN'

By Ken Anderson, Newtonville, New York

Record: Jay Bar Kay # 107, Flip Instrumental
with Ken Anderson

OPENER, MIDDLE BREAK
Four ladies chain across the ring
You chain them right back home and
Turn that girl you know
Circle left you go
Reverse single file
Rain drops keep fallin'
Boys backtrack one time
Meet your own
Turn her by the right all the way
Allemande left a grand old
Right and left around you go
Promenade you know
Rain drops keep fallin' on my head
They keep falling they don't worry me
FIGURE:
Heads go up and back with you
Square thru four hands around the ring
And then you do sa do
Spin chain thru you know
Girls double circulate
Rain drops keep fallin' turn thru
Allemande left then weave
Weave it out and round you know
When you meet your own do sa do
Then corner swing promenade the ring
Rain drops keep fallin'
On my head they keep falling
They don't bother me
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides

Here are three dances using the
Lines Walk In figure. These are by Bert Teney,
Gerber, California

Four ladies chain
Heads lead right circle up four
Sides break line up four
Lines walk in
Lines walk in
Cross trail
Left allemande

Heads promenade halfway
Heads lead right circle up four
Head men break line up four
Lines walk in
Ends star thru
Centers square thru
Circle four
Sides break line up four
Lines walk in
Ends star thru same ladies chain
Left allemande

Heads swing thru
Spin the top
Pass thru star thru
Barge thru
Star thru
Lines walk in
Ends star thru
Left allemande

From the notes of the Square Dance Callers
of Northern California the four dances below
use only basics contained in the
"Limited Basic Program".

(45)
Head couples go forward and back
Half square thru and box the gnat
Half square thru
U turn back and box the gnat
Half square thru and everybody
Half sashay California twirl
Half square thru
U turn back and box the gnat
Half square thru and everybody
Half sashay and turn alone
Half square thru
U turn back
Center two cross trail thru to
Left allemande

Head two ladies chain
All four ladies chain
Side couples right and left thru
Heads lead right and circle half
Insides arch dive thru
Left square thru six hands
Sides divide and
Square thru three hands to the outside
Corners all
Left allemande

All four couples half sashay
Number four only resashay
First couple lead to the right
Circle four and keep in time
Head gent break and make a line
Couple number three cross the floor
Turn left single file
Lady around four gent around one
Line up six you're still not done
Forward eight and back to Dover
Pass thru ends cross over
Centers turn back and look for the corner
Left allemande

(41)
Circle left around you go
Partner left a do paso
Corner lady right hand round
Partner left when you come down
Opposite lady right hand around
Back to the partner left hand round
Corner lady right hand around
The right hand lady allemande thar
Boys back up a right hand star
Shoot the star full around
New corner lady right hand round
New right hand lady left hand around
Partner right catch all eight
Back by the left go full around
Boys star right across the land
Original corner left allemande

SINGING CALL*

JUST YOU AND ME

By Francis Zeller, McCracken, Kansas

Record: Hi-Hat # 392, Flip Instrumental with
Francis Zeller

OPENER, MIDDLE BREAK, ENDING
Join hands now circle we're happy
Go round your corner see saw your own
Men star right full around
Find your corner left allemande
Weave around the square
Go in and out around
Until you meet again
Do sa do your sweetie then
Promenade my friend
We're singing we're dancing we're happy
We're together just you and me

FIGURE:

One and three promenade go half way
Down the middle and
Do a right and left thru
Rollaway slide thru
Now swing thru boys trade and
Then you box the gnat
Go right and left thru
Turn a girl then dive thru
Pass thru corner swing
Promenade her too
We're singing we're dancing we're happy
We're together just you and me

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

GRAND TAG

From notes of So. Calif. Callers Ass'n

All four ladies chain
Head two ladies chain
Four ladies chain three quarters round
Heads pair off
Do a right and left thru
Do sa do to ocean wave
Swing thru
Tag the line right
Bend it rollaway
Half square thru
Go right and left grand

MICK'S PICK

By Mick Buckingham, Fremont, California

Four ladies chain
Heads right circle to a line
Pass thru wheel and deal
Centers star thru
Same two lead right circle to a line
Pass thru wheel and deal
Centers star thru
Same two lead right circle to a line
Pass thru wheel and deal
Centers star thru
Same two lead right
Allemande

RIGHT AND LEFT GRAND INTERRUPTION

By Jeanne Moody, Salinas, California

All four ladies chain three quarters round
Circle left around that town
Allemande left
Go right and left grand
Up the river and past that slough
Heads keep going sides turn thru
Give a left to the next
And what do you do
Go right and left and pass her too
Box the gnat with the corner sue
Change hands
Left allemande

GRAND SQUARE VARIATION

By Bill Stringer, Livermore, California

Four ladies chain
Sides face grand square
One two three turn
One two all join hands circle left
Any two couples across from you
Do a right and left thru
The other two couples star thru
Slide thru back away
Original sides face your partner
All set grand square
One two three turn
One two all join hands circle left
Any two couples across from you
Do a right and left thru
The other two couples star thru
Substitute back over two
New centers
Square thru three quarters around
Allemande left

FIVE PEELS

By Ted Wegener, Gardena, California

Heads square thru peel off
Those who can pass thru
Centers in
Cast off three quarters
Star thru California swirl
Square thru five hands find the corner
Left allemande

CHANGE HANDS DOOZER

By Marty Winter, Cresskill, New Jersey

Four ladies chain
Heads square thru four hands
Box the gnat
Change girls swat the flea
Change girls girls box the gnat
Change girls
Go right and left thru
Forward eight and back
Center two rollaway then
Forward eight and back
Pass thru ends turn in
Then box the gnat
Square thru three quarters
Left allemande

SINGING CALL*

THERE WOULDN'T BE A LONELY HEART IN TOWN

By John Shallow, Diamond Bar, California

Record: Windsor # 4942, Flip Instrumental with
John Shallow

OPENER, MIDDLE BREAK, ENDING

Walk all around the corner girl
See saw your own face the corner lady
Star thru circle to the left
Allemande that corner
You do an allemande thar
Go right and left men back up and star
Slip the clutch left allemande
Then do a do sa do
Left allemande come back and promenade
And if everyone could be in love
As you love me
There wouldn't be a
Lonely heart in town
FIGURE:
Head two ladies chain
Then couples one and three (two and four)
Star thru and then
Pass thru and circle four
Half way round and a quarter more
Then do the right and left thru
Turn the girl then pass thru
Bend the line star thru and
Square thru three quarters round you go
Swing the corner lady promenade
And if everyone could be in love
As you love me
There wouldn't be a
Lonely heart in town
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

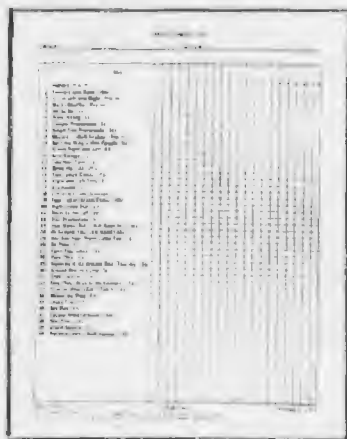
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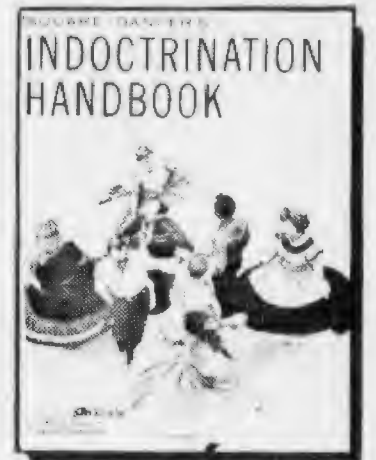
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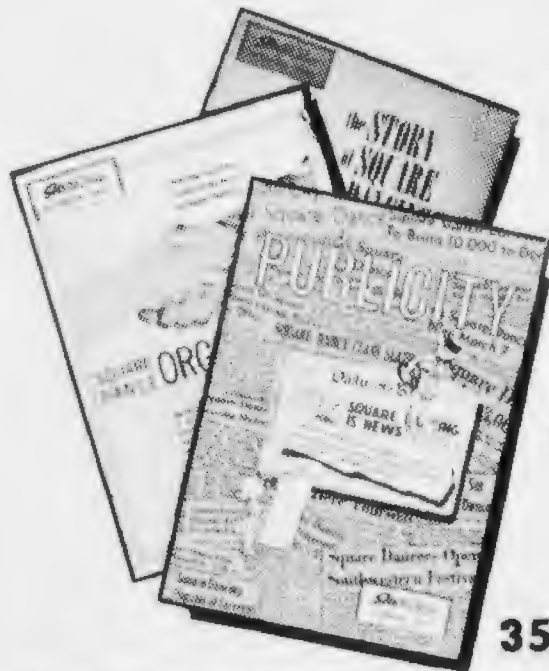
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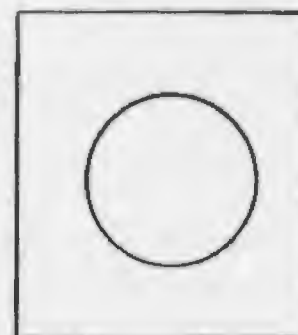
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CALLER of the MONTH



Ernie Kinney — Cantua Creek, Calif.

ERNIE KINNEY HAD ONE of his rare free evenings and decided to drop by a square dance in a neighboring community. The atmosphere electrified when he walked in—and that's the kind of a calling personality we have here. The records do not say whether he joined the other callers at the mike that night but, because it was Ernie, he did not refuse if he were invited.

An ex-Marine and a graduate of Oklahoma State University, Ernie is now District Superintendent of Cantua School.

He started calling regularly in 1962 and the activity has consumed the major part of his "free" time. His home club is the Buckles 'N' Ruffles of Cantua Creek. He has taught many adult classes and when the weather is bad, Ernie teaches the students in his school square dancing during lunch hour. He has regular workshops in Fresno and Bakersfield.

June and July are his months to tour the country in the interests of square dancing and he is a staff member at Fun Valley Vacation Institute in Colorado.

Ernie has recorded 15 records on the Hi Hat label, the first in 1965.

The goal which he has set himself is proof that Ernie does not take his involvement in square dancing lightly. "My objective, each dance I call," he says, "is to instill into every dancer the fun that I am having and the true fun that can be found in square dancing in its broadest sense."

Ernie's family is comprised of his wife Mary, two sons, a daughter and a granddaughter. He says, "For all the satisfaction that I get from square dance calling I wish to thank my wife Mary and every caller and dancer with whom I have come in contact."

This column is a regular monthly SQUARE DANCING feature.



SOMEONE
YOU
KNOW

This feature will be started up again in the Fall. In the meantime we invite dancers everywhere to suggest an individual or couple who has contributed unselfishly to the development of this activity in their area or who, through some unusual circumstance, has helped in the promotion, the protection or the preservation of this activity. Your letters will be kept in confidence. Simply tell us a little bit about the person and why you feel that they are deserving of recognition. If we select your nominee for the "Spotlight" we will write for additional information, photographs, etc. that we might need to tell the story.

Square Dance
Date Book

- July 2-4—3rd Annual Firecracker Int. Fest., Montreat, N.C.
- July 3—Seaway Festival Square Dance, Walker Sports Arena, Muskegon, Mich.
- July 3-4—Circle 8 6th Ann. July Jubilee, Warren, Pa.
- July 3-4—6th Annual July Jubilee Fire Hall, Youngsville, Pa.
- July 3-5—4th Alaska Festival, Fairbanks, Alaska.
- July 10-11—5th Annual Lobster Jamboree S/D, Summerside, P.E.I., Canada.
- July 10-11—Nelson & Dist. S/D Assn. 12th Ann. Midsummer Jamboree Nelson, B.C., Canada.

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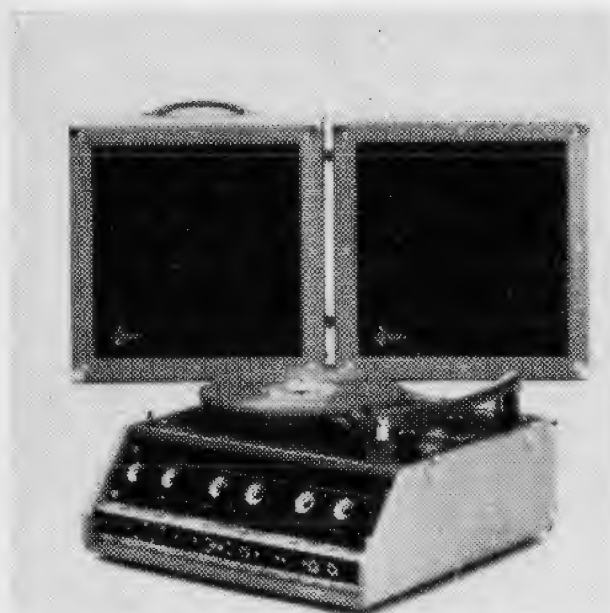
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- July 11—Battle Creek S/ & R/D Assn. Summer Festival, Springfield H.S., Battle Creek, Mich.
- July 16-18—12-Plus-1 Ann. Oregon State S/D Fest., Bend, Oregon.
- July 17-18—13th Ann. Greater New Orleans S/D Fest., The Rivergate, New Orleans, La.
- July 17-18—Skagit Squares Summer Fun Fair Mount Vernon, Wash.
- July 17-19—7th Ann. Natl. S/D Campers Camporee Fairgrounds, Rockford, Ill.
- July 18—13th Ann. Rodeo Square Dance, Garberville, Calif.
- July 18—Montana State Knothead Jamboree Columbia Gardens, Butte, Mont.
- July 18—Swinging Eights Ann. Barn Dance and Barbeque, Alliston, Ont., Canada.
- July 18—Kootenai Kloggers Ann. Huckleberry Festival Dance, Bonners Ferry, Ida.
- July 18—Square Dance Jamboree Fishlake Lodge, Utah.
- July 18-19—10th Round-O-Rama Columbia Gardens, Butte, Mont.
- July 18-19—4th Ann. Cayuga Cut-Ups S/D Weekend, Owasco Lake, Auburn, N.Y.
- July 23-25—Thunder Bay S/D Assn. Festival Dance, Thunder Bay, Ont., Canada.
- July 24—Lancing Area Fed. Ann. Subscription Dance, Diamond Reo Clubhouse, Lansing, Mich.
- July 24-25—Black Hills S/D Festival, Rapid City, So. Dak.
- July 24-25—6th International S/D Festival Convention Center Arena, Long Beach, Calif.
- July 24-25—4th Annual Nordic Fest Square Dance, Decorah, Iowa.
- July 24-26—1st Kingston Kapers, 401 Hotel, Kingston, Ont., Can.
- July 25—Edmonton & Dist. Barbecue and S/D, Edmonton, Alberta, Can.
- July 25—Minneapolis Aquatennial Square Dance, Minneapolis, Minn.
- July 25—1st Annual Mid-Summer Shin-Dig Smedley St. Elem. School, Oil City, Pa.
- July 25—1st Fairystone Squares Summer Fest. Recreation Center, Collinsville, Va.

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- 1867 — **Rainbow Girl**
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- 1866 — **Morning Of My Mind**
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- LP-1017 — **Both Sides of Jerry Helt**
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and Brother!
- 1865 — **Sugar Time**
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- 1228 — **Glory Hallelujah**
 Caller: Keith Thompson,
 Flip Inst.
- 1227 — **Tiger Woman**
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 Caller: Roger Hopper, Flip Inst.

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- 124 — **The One You Love**
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- 123 — **Don't Swing Me**
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- 1115 — **That's A No No**
 Caller: Johnny Creel, Flip Inst.
- 1114 — **Charleston Gal**
 Caller: Bob Augustin, Flip Inst.
- 1113 — **After You've Gone**
 Caller: Don Whitaker, Flip Inst.
- 1112 — **Truck Stop**
 Caller: Don Whitaker, Flip Inst.

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- 2350 — **You Are My Sunshine**
 Caller: Harry Tucciarone, Jr.,
 Flip Inst.
- 2349 — **I Won't Go Hunting**
With You Jake
 Caller: Bill Saunders, Flip Inst.
- 2348 — **Normally Norma Loves Me**
 Caller: Ed Fraidenburg, Flip Inst.
- 2347 — **Spanish Two Step Square**
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July 25—5th Centennial Squares Hawaiian
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July 25-26—PSARDA Campout, Tommy
Tuckers Campground, Lake Gaston, N.C.
July 26—Festival Kickoff Dance, Perry Hall
Senior High, Baltimore, Md.
July 29—Edmonton & Dist. Klondike Days
S/D, Edmonton, Alberta, Can.
July 31—FFF Dance, Garden Center,
Valdosta, Ga.
July 31-Aug. 1—17th Ann. Penn State S/D
Fest., University Park, Pa.
July 31-Aug. 2—1st Ann. July Kapers Week-
end, Student Union Bldg., Ames, Iowa.
Aug. 1—16th Ann. Heart of Utah Jamboree
Tennis Courts, Manti, Utah.
Aug. 1—3rd Ann. Hoedowners Rodeo Dance
Iron River, Mich.
Aug. 1—Moncendel Ski Hi Stampede,
Monte Vista, Colo.
Aug. 3-8—17th Ann. British Columbia S/D
Jamboree, Penticton, B.C., Canada.
Aug. 3-8—Frohliche Tanzer Club Reunion,
Penticton, B.C., Canada.
Aug. 6-8—4th Ann. Red Boot Festival,
Crossnore, N.C.
Aug. 7-8—Monterey S/D Festival, High
School, Seaside, Calif.
Aug. 7-8—8th Ann. Mississippi Gulf Coast
S/D Fest., Edgewater Gulf Hotel,
Biloxi, Miss.
Aug. 7-8—Mountaineer S/D Festival, East
Flagstaff Jr. High Gym, Flagstaff, Ariz.
Aug. 7-8—Dance-O-Rama, Hotel Pathfinder,
Fremont, Nebr.

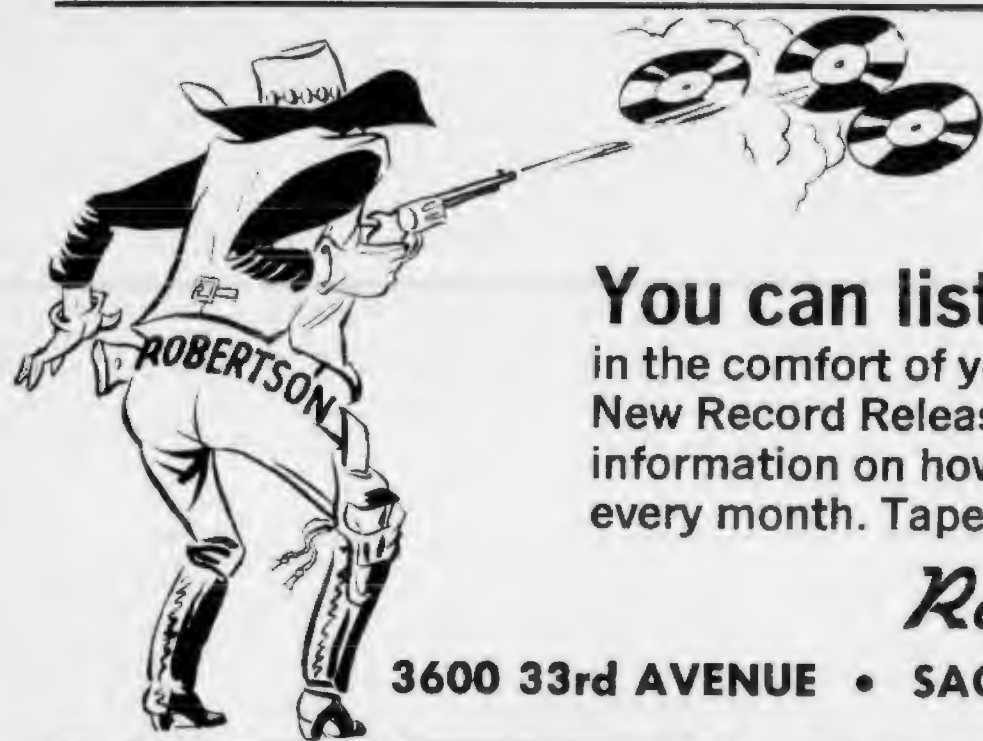
Aug. 8—7th Ann. La. Assn. S/D Festival,
New Iberia, La.
Aug. 8-9—12th Ann. August Weekend, Chap-
arral Conven. Ctr., Ruidoso Downs, N.M.
Aug. 12-15—8th Ann. Reunion Overseas
Dancers, Colonnades Hotel, Palm Beach
Shores, Fla.
Aug. 12-16—6th Ann. Sam Steele Celebration
S/D, Cranbrook, B.C. Canada.
Aug. 14-16—6th South East S/D Jamboree,
Jekyll Island, Ga.
Aug. 15—4th Ann. Patio-Penthouse S/D Party
Holiday Inn, Oil City, Pa.

ROUNDS IN TORONTO

Toronto and District Square Dance Associa-
tion in Ontario, Canada, made a round dance
survey and came up with the following re-
sults which will help those programming the
rounds for the next Toronto Convention. Top
favorites in the category for programming with
square dancing were Dancing Shadows, Miss
Frenchy Brown, Shenandoah Waltz and Sassy.
For a round dance party for square dancers
were Mexicali Rose, Darling Waltz and Marie
at the top.

For first year dancers the choices were Left
Footers One-Step, Miss Frenchy Brown, White
Silver Sands. On a "two-and-two" program,
easy and low intermediate dances were Sassy,
You're the Cream in My Coffee and Dream-
land; for intermediate and advanced, Feelin',
Moon Over Naples and Love is Blue out in
front.

Scheduled for a round dance party for
round dancers were, easy and low interme-
diate, Japanese Sandman, Green Door, Siesta
in Seville; for intermediate and advanced,
Fascination, Mr. Fire Eyes, Ka-Lua Shag.



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HOEDOWNS

PING PONG HOEDOWN — Kalox 1105

Key: G Tempo: 122
Music: Rhythm Boys — Guitars, Bass, Drums, Banjo.

MILK COW BLUES —

Flip side to Ping Pong Hoedown.

Key: A Tempo: 128
Music: Rhythm Boys — Violin, Banjo, Guitar, Bass, Drums.
Comment: "Ping Pong" is a novelty hoedown that could be a good "change of pace". "Milk Cow Blues" is a lively hoedown with a traditional flavor. Rating: ☆☆☆+

SINGING CALLS

HARPER VALLEY P.T.A. — Jay Bar Kay 106

Key: B Flat and C Tempo: 127 Range: High HA
Caller: John Hendron Low LB
Synopsis: (Break) Circle — allemande — do sa do — men star left — partner right — allemande (Figure) Heads (sides) do sa do — square thru — do sa do — eight chain thru —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

Occasionally a report will be marked with an (*) in which case you will find the calls reproduced in the Workshop section of that issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate: ☆Average, ☆☆☆Above average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

corner swing — promenade.
Comment: A good instrumental to a popular tune. Dance uses an eight chain thru to take advantage of the lyrics. Rating: ☆☆

**THERE WOULDN'T BE A LONELY HEART
 IN TOWN — Windsor 4942***

Key: Several **Tempo:** 130 **Range:** High HD
Caller: John Shallow Low LC
Synopsis: Complete call printed in Workshop.
Comment: Good music, good tune and a good danceable routine. Rating: ☆☆☆

MOFFITT OKLAHOMA — Kalox 1104

Key: D **Tempo:** 128 **Range:** High HD
Caller: Billy Lewis Low LC
Synopsis: (Break) Circle — allemande — partner right — ladies promenade — do sa do — allemande—promenade (Figure) Ladies chain — heads (sides) right and left thru — square thru — do sa do — square the barge three quarters — ends trade — centers pass thru — swing corner — promenade.
Comment: A real driving instrumental and a close timed fast moving and contemporary dance routine. Rating: ☆☆☆

RELEASE ME — Wagon Wheel 118

Key: C **Tempo:** 126 **Range:** High HA
Caller: Don Franklin Low LA
Synopsis: (Break) Circle — allemande — do sa do — men star left — turn thru — allemande — weave — do sa do — promenade (Figure) Heads (sides) promenade halfway — right and left thru — square thru — do sa do — swing thru — men trade — turn thru — allemande — do sa do — promenade.
Comment: Well played music and a dance that

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-June.

SINGING CALLS

Okie From Muskogee	Kalox 1100
Release Me	Wagon Wheel 118
Rain Drops Keep Fallin'	Jay Bar Kay 107
Your Time Hasn't	Wagon Wheel 602
Come Yet	
That's A No No	Windsor 4937

ROUND DANCES

Oh You Beautiful Doll	Hi-Hat 873
April	Hi-Hat 872
Memphis Waltz	Grenn 14133
Shenandoah Waltz	Beico 235
It All Depends On You	Hi-Hat 871

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

will give a good singer a chance to show off.
Dance is quite standard. Rating: ☆☆

RAINDROPS FEEL FALLIN' — Jay Bar Kay 107 *
Key: C Tempo: 124 Range: High HB
Caller: Ken Anderson Low LC
Synopsis: Complete call printed in Workshop.
Comment: A contemporary dance routine to a currently very popular tune. Music is excellent. Rating: ☆☆☆+

LUV - A - ME — Windsor 4941
Key: F Tempo: 131 Range: High HC
Caller: Bill Snailum Low LC
Synopsis: (Break) Circle — allemande — right and left grand — do sa do — men star left — do sa do — allemande — promenade (Figure) Heads (sides) promenade halfway — square thru — sashay thru — wheel and deal — dive thru — pass thru — swing corner — allemande — promenade.
Comment: A driving tune played at a fast tempo and an active dance. Rating: ☆☆☆

HEART OF MY HEART — Longhorn 182 *
Key: F Tempo: 128 Range: High HC
Caller: Louis Calhoun Low LC
Synopsis: Complete call printed in Workshop.
Comment: An excellent instrumental of an all time favorite tune. Routine is standard and fast moving. Rating: ☆☆☆+

JUST YOU AND ME — Hi-Hat 392 *
Key: B Tempo: 128 Range: High HC
Caller: Francis Zeller Low LC
Synopsis: Complete call printed in Workshop.
Comment: A smooth but lively instrumental and a good danceable routine. Rating: ☆☆☆+

(LETTERS, continued from page 3)

various attics in New York and New Jersey. I have decided to dispose of these the next time I am in New York City, probably July.

If anyone is interested in obtaining some or all of these magazines, please write to me.

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Dear Editor:

This summer two of our teen-age dancers are planning to tour the country for 12 or more weeks. Along with their dancing gear they will have a MAMIYA-SECOR 1000 camera to keep a record of their activities.

Their general route will take them through New Orleans, Houston, Albuquerque, up the West Coast, across to Great Falls, into Ohio and back up to Michigan. Then they go to Maine and down the East Coast to Key West and back to Central Florida. I suspect they will be a little bedraggled by then, since a Datsun and sleeping bags will be their only home.

We will supply them with many places and homes where they might dance and stay but we thought perhaps others might wish to welcome these votaries of square dancing and suggest ways to interest other teen-aged persons in this challenging activity. Contact may be made through me at the address below.

Steve Stephenson
Box 390
Hickory Corners, Mich.

They Like the "Numbers Game"

Dear Editor:

Your "Numbers Game" in the April issue is terrific! It will be a great help to me with my four sets of Senior Citizens, who really enjoy their lessons, and should help anybody who is

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Caller: "Mac" McCullar

HOEDOWN:

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ST 125 "COUNTY JAIL" Caller: Bill Bryan

ST 126 "WHEN BOBBY SANG THE BLUES" Caller: Bob Dubree

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ST 122 Make it Rain — Danny Robinson

ST 123 Truck Driving Cat — Bob Dubree

ST 124 Don't Think Twice It's All Right —
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teaching the 50 Basics, in themselves a great idea. Please continue your "Numbers Game."

Eric W. Peterson
Lakeland, Fla.

Dear Editor:

The "Numbers Game" is great, a real help in sifting material quickly.

Dick Meyers
Cranford, N. J.

We are happy that the "Numbers Game" of noting the most advanced basic used in dances in our Workshop Section is meeting with approval. — Editor.

Dear Editor:

Thank you for featuring the Star Twirlers' membership booklet in the April issue . . . We are indeed honored. Occasionally I run into officers of square dance clubs who don't take Sets in Order (Square Dancing) and I just can't understand how they can operate. Keep up the good work.

John Hughes, Jr.
Hixson, Tenn.

Dear Editor:

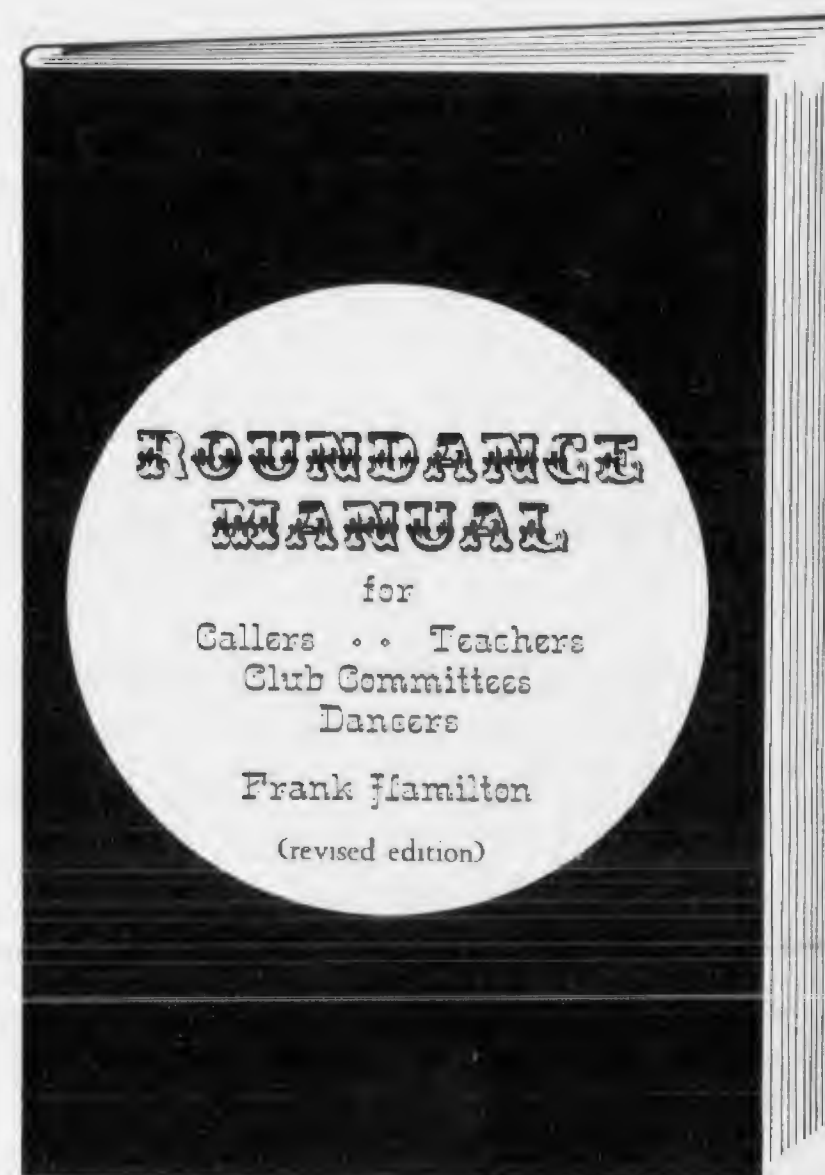
Several square dancers have remarked late-

READY THIS MONTH The ROUNDANCE MANUAL

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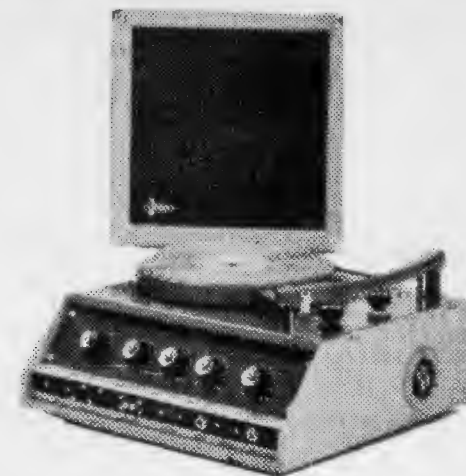
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ly that they cannot understand the calls.

We have noticed that some callers, especially the local callers, have started to "improve" themselves so that now they sound like a tobacco auctioneer and it's beginning to be impossible to distinguish between patter and commands.

C. W. Geisheck
 Pinellas Park, Fla.

Dear Editor:

The Connecticut Callers Assn. is sending Thad Carmean and Walt Dower, two of their

members, to the Callers School in Troy, N.H., August 24-28. This school is under the direction of Earl Johnston and Al Brundage.

The two callers were selected by a drawing held April 12 at the association's annual meeting.

Bill Squier
 Clinton, Conn.

This is a tremendous precedent you folks are setting and I can't help but believe that other callers associations will pick up the idea and do something similar. — Editor.

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EDNA WENTWORTH
5557 57th Avenue No., St. Petersburg, Fla. 33709

Dear Editor:

During the last months, while reading Sets in Order, I've noticed articles about activities of clubs around the United States. I'd like to put in a word about our club, the Square Crows of Alameda. We are quite proud of the fact that we are one of the oldest clubs in California; in March we celebrated our 22nd anniversary and we are presently making plans for our 25th, the silver one. It should be a real humdinger as we are going all out for it.

We would like to hear from clubs as old or older than the Crows and learn their location as it is possible that we might visit them some time. We would also like to invite dancers visiting here to drop in and dance with us. We have our workshop on Friday nights and hoe-downs as announced in our local dancers magazine, Square-Dance-Where?

Ben E. Schwartz
16035 Via Walter
San Lorenzo, Calif. 94580

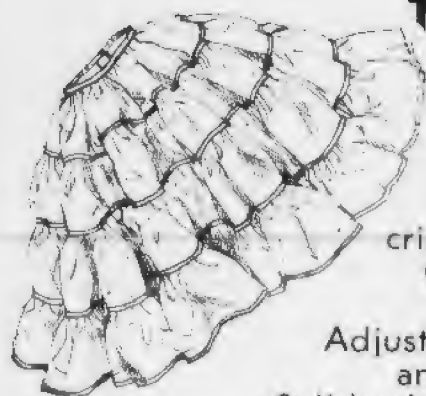
Congratulations on your "22nd" and best wishes for your "25th." — Editor.

Dear Editor:

On reading the article written by Jim Schnabel in the March issue of SQUARE DANCING, our first reaction was to be indignant. We belong to a friendly club, and, sure, we tell everybody about it. We felt Mr. Schnabel was saying, "If they say it's a friendly club, watch out!"

On reading further, we can still say we really belong to a unique club. This is not just the reaction of someone who has not been elsewhere and therefore has nothing to judge by . . . We have been to warm clubs and cool clubs. On going over his signs of a good club and his final statement of, "If you run across

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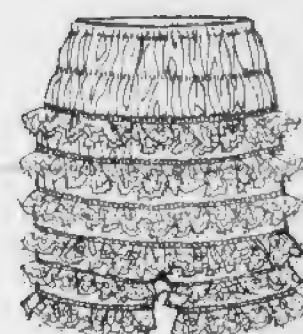
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Nancy and Bill Hope
Clinton, Md.

Dear Editor:

It was a joy to watch the dancers at the Silver State Festival in Reno this week and I enjoyed belonging to the class run by Harry Lazar in New York. I also had a wonderful time with the class of the Sleepy Hollows at

the Y.M. in New York.

Being from Christchurch I got my introduction to square dancing by joining a class with Mr. and Mrs. Art Shepherd. They are wonderful.

Marjorie Randall
Christchurch, N.Z.

Dear Editor:

We have just started square dancing—in January of this year. Friends loaned us copies of your magazine which we find very helpful and interesting. In fact, they get read cover

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to cover, including all the ads.

We certainly didn't realize that square dancing had such a host of enthusiastic followers in so many corners of the world. Your magazine has made us keen to become a part of the big, friendly world of squares—everywhere.

Lloyd and Ev Jeck
McBride, B.C., Canada

Dear Editor:

I'm writing you the follow-up of a story which started with Sets in Order. About a

year ago I wrote you asking for names and addresses of square dance clubs in Salem, Va. The object of my request was to have a member of that club invite my sister and her husband to start square dance lessons. We had suggested it for several months but my sister said, "Nobody ever asks us." And I must admit it is easier if someone does ask.

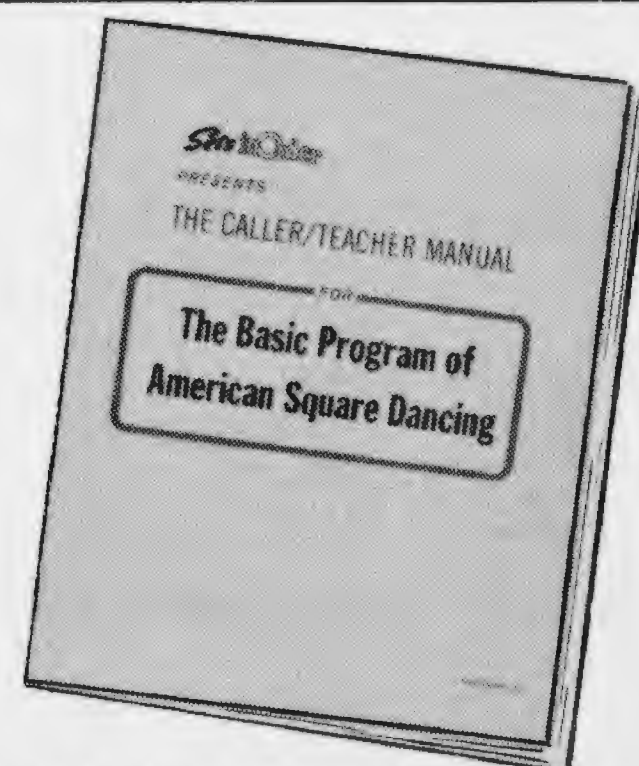
Your office sent me several names and I made a contact. And "they" did and THEY did and as a result my sister and her husband have just completed their 20 lessons and are

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Mrs. G. J. Seegmiller
Decorah, Iowa

We like stories with such happy endings. — Editor.

**(WORLD of Square Dancing,
continued from page 27)**

The Fall Fantasy Dance will take place on

November 8 at the Community Building in Kingwood.
— Frank Slagle

Alberta

The Calgary Stampede Square Dance Round Up will take place on July 10-12 at Henry Wise Wood High School and on the downtown streets of Calgary. Write W. Radiff, 731 - 36th St., N.W., Calgary 42, Alberta, Canada.

Edmonton and District Square Dance Assn. is having a Barbecue and Square Dance on July 25 and their Klondike Days Square

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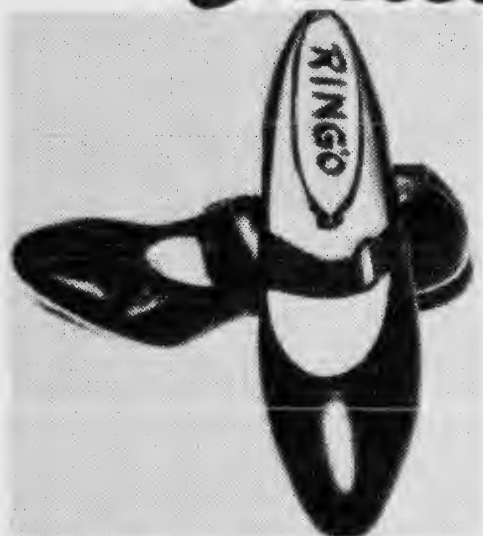


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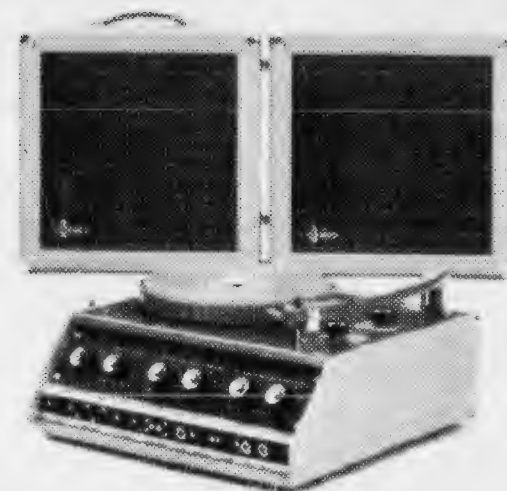
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Dance on July 29. Visitors are presented with a "Gold Diggers" Badge. — *Mabel Towers*

Okinawa

The 9th Annual Keystone Jamboree was held on 7 March at Christ the King Church in Naha, Okinawa, with Lennie Ludacre, Tom Winters and Norman Williams calling.

— *Bob Harriman*

Washington

The Bonnets and Bows of Seattle this year combined their annual Mystery Caravan and 100-mile-plus Long Distance Caravan into a

mystery trip by bus. After many changes in direction and scuttling down side roads they were given a hearty welcome by their new caller Bill Sevarge's former club, the Tigard 59'ers of Tigard, Oregon. — *Allen E. Peirce*

Indiana

A unique degree of cooperation has been created between the Central Area Indiana Dancers Assn. and the Greater Indianapolis Square Dance Callers Assn. They worked together to produce a bang-up festival on April 25 at the Riverside Auditorium in Indianap-

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olis. In the past the two organizations have given competitive festivals. The callers association has some 50 couple members; the dancers have about 110 couple members. The Indiana Dancers Assn. rejoices in approximately 2,000 couple members. —James Ennis

Michigan

To recognize some of the wonderful people who have given so freely of time and talents in furthering square dancing, Michigan Square Dance Leaders Assn. has originated the "MSDLA Square Angel Award." Each MSDLA

member club selects a couple in their club who qualify. This couple receives a Square Angel Award and their name is submitted to a committee, with a resumé of their contributions. The committee studies all entries, then selects two couples (one from the Detroit area and one from out-state) for the Grand Square Angel Award. —Herm Rubarth

Illinois

New officers of the Illinois Federation of Square Dance Clubs are Lyman Templeton,

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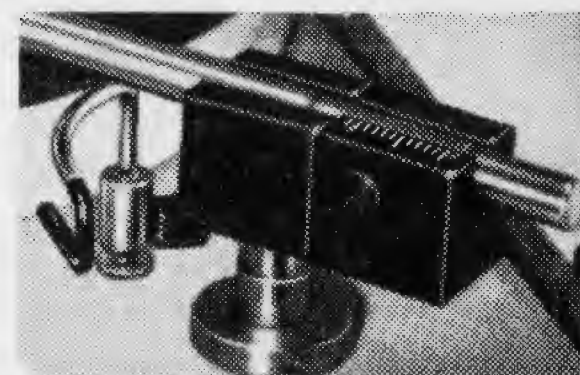
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QUICK QUIPS AND QUOTES

Hi Gibson, writing a round dance column for the Domino Club Dateline in Westchester, Calif., ends his column like this—Apt, -, Pt, -; Cute?

THIS WE LIKE

The inside front cover of the Squarecaster magazine, published in Sacramento by the Associated Square Dancers of Superior Cali-

fornia, was completely blank except for a drawing of the American flag and the legend, "Keep America Beautiful — Let's eliminate litter—and preserve the beauty and bounty of our country." Hurray!

EMPHASIS ON THE REAL BASICS

Charlie Baldwin reports in his New England Square Dance Caller magazine that, "Ed Ross Smith and the Yankee Twirlers have been sponsoring a Partners in Progress program which is a step in the right direction. The program is designed to develop confidence,

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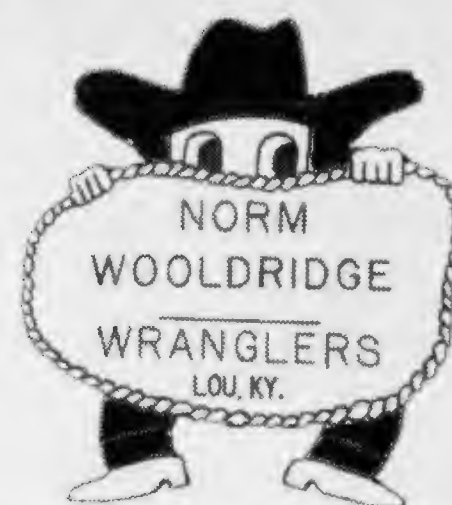


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our dance will become extinct. Regardless of our likes and dislikes, we must make a sincere effort to be understanding of the other fellow's feelings."

TERRIFIC TEENS

Weights & Feathers, a teenage group in El Monte, Calif., put on an exhibition of square dancing at an apartment hotel for senior citizens, which was originally scheduled for 40 minutes but the young people were kept for two hours. Peel Offs Club also helped with this enterprise, certainly a plus-factor in look-

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DIRECTORIES OUT

Some excellent new club directories have been put out by two area associations. On the East Coast, Bill Wandall of Fort Eustis, Va., has assembled a club directory for the Peninsula Square and Round Dance Assn. Clubs are listed by cities and the information is concise and complete.

The Square Dance Federation of Minnesota has also published a directory, listing officers of the state and regional groups and individ-

ual members by cities. Both of these directories are serving a very worthwhile purpose.

DANCE CHOICES

Toledo Area Callers Assn. Buckeye Poll for May chose the following as the ten most popular rounds: Love is for the Two of Us; Lillie's Back; Shenandoah Waltz; Feelin'; Columbus Blues; Birth of the Blues; Dreamland; Try Some Tenderness; Two to Tango and It Had to be You.

Rounds of the month for May included Yes Yes in Your Eyes in Lima, Ohio; Beautiful

Meg Simkins

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According to the Square Dance Platter Parade evaluation in Denver the top singing call records as of April 30 were: Rain Drops Keep Falling, on J-Bar-K; There Wouldn't be a Lonely Heart in Town, on Windsor; Glory Hallelujah, on Bogan and Harper Valley P.T.A., on J-Bar-K.

ASSOCIATION PUBLICATION

Western Square Dance Association in the Southern California area is now publishing a monthly magazine called Western Round Up.

Noah and Cora Kang are editors and the magazine includes a listing of special events, club news, some editorial comment and dance descriptions.

DANCER PASSES

Alta Miller, blind square dancer of Indianapolis, Indiana, member and former officer of the Swingin' Singles Square and Round Dance Club of that city, passed away May 10. She had attended National Square Dance Conventions at Omaha and Seattle and had been registered for the one at Louisville.

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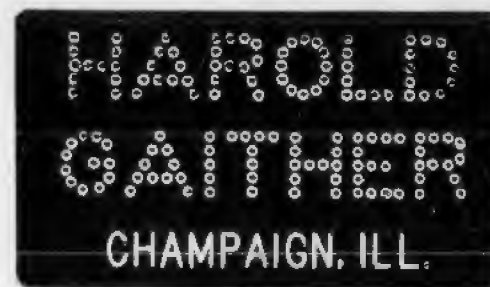
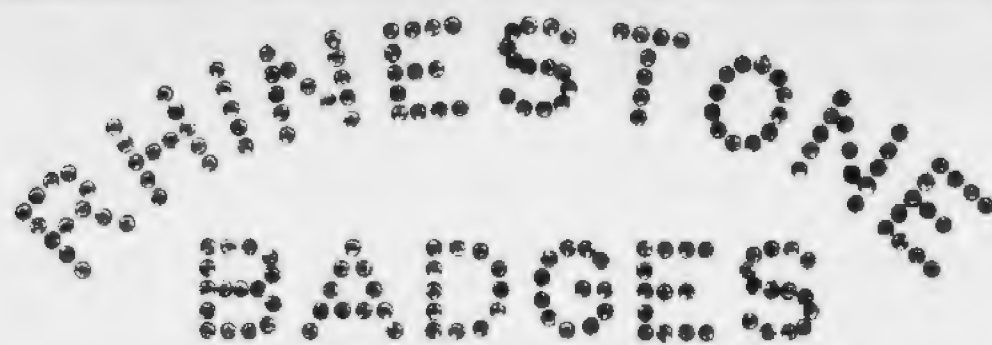
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(THE VIEW FROM HERE,
continued from page 16)

The Timorous Neophyte — Most frequently observed in late Winter and early Spring after classes graduate, the Timorous Neophyte is my favorite of all the dancing species. He is easily identified hovering on the edge of the floor at club dances, hoping against hope to be invited into a square. Watch at any Festival and you will spot small flocks of Timorous Neophytes anxiously jockeying for position on the fringes of the crowd searching for three other

couples who look as if they don't dance too well either.

For the Timorous Neophyte is convinced that he is the world's worst square dancer. He apologizes for every mistake that is made — often in advance. But he loves square dancing so much that he is willing to risk exposure at every opportunity. The strange thing is that he doesn't dance badly at all. And before long he undergoes a metamorphosis that changes him into a Seasoned Dancer, confident and smooth — just like the rest of us.

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fashion feature



Ultra-feminine is the word for Nedra Anthony's drip-dry gingham dress in a tiny blue and white check. The trim is large blue daisy embroidery and small white daisy with a blue center. The full-puffed sleeves have lace ruffles and ruffle and embroidery trim are repeated on the skirt.

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